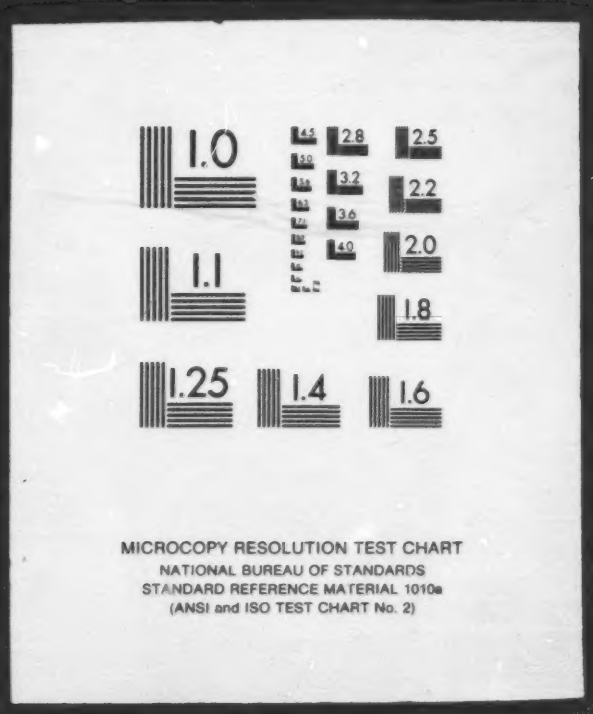

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ABSTRACT

A number of topics of interest to secondary school foreign language teachers are discussed in this issue. The following articles are included: (1) "Teaching and Learning a Foreign Language via Tele(Video)phone: A Futuristic Mini-Computer Design," by G. Harewood; (2) "Meeting Students' Communication Needs," by B. Marckel and "Functional/Notional Examples in Spanish," by C. L. McKay; (3) "Choosing Foreign Language Literature in the High School: A Checklist," by J. M. Purcell; (4) "Advanced Spanish Language Classes--the Semester Approach," by R. Novotny; (5) "A Successful French Weekend Camp," by J. A. Baughin; (6) "Controlled Composition or Composition out of Control? Using the Dictionary Effectively," by E. S. Rogers and R. N. Phillips; and (7) "Creative Achievement Tests in the Foreign Language Classroom," by B. Snyder and J. Olsen. (AMH)

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THE OHIO MODERN LANGUAGE TEACHERS ASSOCIATION

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SPEAK OUT AND TOUCH SOMEONE

THE OMLTA YEARBOOK

1983

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THE OHIO MODERN LANGUAGE TEACHERS ASSOCIATION
AN AFFILIATE OF THE OHIO EDUCATION ASSOCIATION

SPEAK OUT AND TOUCH SOMEONE

THE OMLTA YEARBOOK

1983

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The Ohio Modern Language Teachers Association

IN MEMORIAM

MADELINE COOKE
1925-1982

It was with great sorrow that we learned of the death of Madeline Cooke on November 23, 1982. The profession has lost a truly dedicated and tireless worker.

Madeline's contributions to foreign language education and bilingual education will be remembered for many years to come. Her Ph.D. dissertation on the reduction of ethnocentricity among high school students is often cited in scholarly papers and has served as a major source for several dissertations of culture and global education, an area in which she had attained considerable expertise. Her remarkable mastery of the Spanish language was in large part acquired during her many residencies in Spanish-speaking countries. In 1951 she earned a degree from Mexico City College.

Since 1969 Madeline trained foreign language teachers at the University of Akron. As a result of endless hours of labor she succeeded in obtaining a federal grant to establish that university's first bilingual teacher training program.

The members of the Ohio Modern Language Teachers Association owe Madeline a real debt of gratitude. Through her efforts the OMLTA greatly increased its membership and gained national recognition and esteem.

Madeline's way of life was a reflection of her strong religious faith. An ordained elder of her church, she was always eager to be of service to all those with whom she came in contact. She could never be around strangers very long before making them her friends. Waiting in line to buy a ticket, register for a class or get on a bus were golden opportunities to meet people who were standing in the line with her.

Those of us who had Madeline as a friend were indeed fortunate. She was not only willing to commiserate during times of sorrow and stress, but, more tellingly, was quick to celebrate joys: a friend's wedding, the birth of a baby, the publication of a new book.

Those who came to know Madeline were struck by her insatiable curiosity, not the superficial kind, but the desire to investigate profoundly the world around her. Last summer she came to the Ohio State University to attend an institute for preparing teachers to work with refugee children. One of the assignments for the institute was to tutor an Indochinese child. Because she had recently undergone major surgery, Madeline was told she was not expected to do this. Undaunted, Madeline said she had already begun working with a Hmong child and wanted to continue. The child, who knew very little English, had a pet fighting fish of which he was inordinately fond. Madeline researched the field and found a film for him on fighting fish. The boy's joy on this occasion was the kind of satisfaction that Madeline experienced in her kindness to others.

Perhaps the most important thing to say about Madeline is that she made a difference: in her profession, in her church, and in the lives of her friends.

Edward D. Allen
The Ohio State University

CONTENTS

1 TEACHING AND LEARNING A FOREIGN LANGUAGE VIA TELE(VIDEO)PHONE: A FUTURISTIC MINI-COMPUTER DESIGN
Glenn Harewood 1

2 MEEETING STUDENTS' COMMUNICATION NEEDS
Beverly Marckel 13
and
FUNCTIONAL/NOTIONAL EXAMPLES IN SPANISH
Carol L. McKay 20

3 CHOOSING FOREIGN LANGUAGE LITERATURE IN THE HIGH SCHOOL: A CHECKLIST
John M. Purcell 23

4 ADVANCED SPANISH LANGUAGE CLASSES
THE SEMESTER APPROACH
Robert Novotny 36

5 A SUCCESSFUL FRENCH WEEKEND CAMP
Judith A. Baughin 41

6 CONTROLLED COMPOSITION OR COMPOSITION OUR OF CONTROL?
USING THE DICTIONARY EFFECTIVELY
Elizabeth S. Rogers and Robert N. Phillips 51

7 CREATIVE ACHIEVEMENT TESTING IN THE FOREIGN LANGUAGE CLASSROOM
Barbara Snyder and Jeanne Olsen 62

8 IDEA EXCHANGE

MONSTERS, Deborah Reichheld 35
CREATIVE CROSSWORD, Barbara Snyder 38
PAPER PLATE MEALS, Frank May and Barbara Snyder 50
MAGAZINE SCAVENGER HUNT, Charles Richardson 61

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PREFACE

The theme of the 1983 Ohio Modern Language Teachers Association Annual Conference, "Speak Out and Touch Someone," recognizes the multiple nature of communication to which our profession is dedicated. First, we as teachers want to reach out and communicate with our students. More importantly we want our students to learn to speak out, to communicate among themselves and with other peoples around the world, and by so doing, to touch others. It is also important, however, for us as educators to speak out and communicate with each other, and the OMLTA YEARBOOK provides one forum through which members may reach out and communicate with others by sharing ideas with them.

The purpose of the OMLTA Yearbook is to provide for the publication of papers and articles that will help keep members informed about the current and continuing state-of-the-art of foreign language teaching in Ohio. The primary purpose is to disseminate, at a state level rather than a national level, information about professional interests and specialities that OMLTA members have to share with others. A second purpose is to provide a forum so that OMLTA members may reach others through publication in much the same way as the OMLTA provides a public forum for members to present sessions at the annual conference.

In keeping with the theme of the 1983 Conference and Yearbook, Glenn Harewood shares a futuristic design for the use of the telephone in the teaching of languages. The design combines ideas from both computer technology and telecommunications, because, as Harewood notes, teachers must consider how these new and expanding fields may change our profession. Language teachers must be ready to use these rapidly advancing technologies to enhance human communication.

Beverly Marckel applies the conference's theme to meeting the communication needs of students. Many of today's students have the opportunity to travel to countries where the target language is spoken, and they must be ready to speak out in order to communicate with the people they meet there so that a positive intercultural exchange is possible. According to Marckel, the functional-notional approach to language teaching is effective in helping to meet these needs, and she offers specific examples in French of classroom applications of this approach. Carol McKay contributes examples in Spanish.

Communication through literature is also important, and John Purcell provides both a checklist and a set of guidelines so that teachers may select literary works that are appropriate for the students. Selection of literature is often a time consuming and inexact skill, but since reading appropriate literature is a rewarding experience for students, Purcell provides a very useful service to their teachers.

Two articles provide suggestions for enhancing the language program by meeting specific student needs. Robert Novotny reports on a successful semester approach to scheduling advanced language classes, and Judith Baughin describes a successful weekend language camp. Both provide details concerning the problems and the solutions of these programs for other teachers who may want to try similar projects.

Communication in writing is often a problem for students. Elizabeth Rogers and Robert Phillips studied Spanish composition errors in order to develop a dictionary unit to help students learn to avoid errors. The dictionary unit that resulted and that is included in their article provides students with explanations and exercises covering four basic problem areas.

The final article defines and describes creative and communicative testing. Suggestions for preparing tests and grading tests are given and specific examples of communicative tests are included.

The "Idea Exchange" sections include suggestions for games and activities that are interesting, communicative, creative and fun! These ideas have proved so successful in getting students to participate actively in the classroom language learning processes that they deserve to be shared with other OMLTA members.

Each foreign language teacher and each foreign language student is unique. The articles and ideas that have been included in this publication can enhance and strengthen these unique aspects. The next idea or the next suggestion provided may be the one that really helps someone improve his or her foreign language teaching. It is hoped that each one of you who reads these contents will find ideas to help you and to help your students "speak out and touch someone."

Barbara Snyder

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TEACHING AND LEARNING A FOREIGN LANGUAGE VIA TELE(VIDEO)PHONE: A FUTURISTIC MINI-COMPUTER DESIGN

Glenn Harewood
The Ohio State University
Columbus, Ohio

Over the past fifteen years there has been a marked emphasis to encourage the individual student to communicate in the foreign language he or she is studying. This emphasis is a direct response to the change in philosophic thinking regarding language learning and teaching. The language teacher is no longer considered as the only focus of attention nor as a conductor of the classroom orchestration of pattern drills. It is the student on whom attention is now focused. The teacher, therefore, is concerned with creating and developing conditions where real communicating between individuals can occur.

To this end, language educators have designed various communicative programs that assist and encourage students to originate communicative activities in the classroom (1), but there is still difficulty in finding a means through which these communicative acts could become the major activity that occurs between and among individual students and their teacher. All learners must still progress at the pace set and maintained by the teacher and the syllabus. There is little time or effort expended in meeting the idiosyncratic needs of the learner. Classroom language learning is still considered by many language learners to be grammatical, impersonal and "unspeakable."

Language educators seem to have overlooked a tool and medium that is naturally conducive to communication, abundantly and cheaply available, and aptly suited to personal, quick, efficient, prolonged, and meaningful language learning--the use of the tele(video)phone. The tele(video)phone is the presently installed telephone to which a visual component may be added. Dickson describes it in the following manner: "A video telephone adds a visual image to the telephone; it can simulate face-to-face personal communication and be used to view textual and graphical material as well. Video telephones may also be used as a computer terminal and provide a video display of computer controlled information" (2). The "telephone" used in this proposed design for teaching languages is, then, tomorrow's telephone with video and computer components included.

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Why use the telephone?

The principal goal of foreign language instruction is that learners be able to communicate in the language they are studying. Communication of ideas and information is also the raison d'être of the telephone. Its existence provides a medium for sustained conversation over long and short distances. The telephone also comfortably forces interlocutors to concentrate on the

message that is being conveyed: It demands individual involvement of the speaker and listener. Moreover, there is immediate feedback and confirmation of what is being heard and said. Finally, it tends to increase the amount of talking that takes place between interlocutors. Williams found that there are more "verbal statements of opinion...in telephone conversations...than there are in face-to-face conversations" (3). This tendency is most favorable to promoting the use of the telephone medium, not only for purposes of language learning, but also for learning in many other disciplines.

When compared with the high cost of transportation and energy, the cost of constructing, furnishing, maintaining, heating and cleaning buildings and classrooms, the inefficiency in terms of time and space in moving bodies (minds) to information, the telephone (and computerized telecommunications) must be considered as relatively and competitively cheap. This means of moving information to minds is intensively employed by business, economic, medical, military and political sections of our society (4). It is, therefore, very reasonable to foresee and forecast the use of the telephone medium in the delivery of several and varied educational programs, especially with the addition of computer components currently being developed.

Interdependence between the telephone and the computer

The computer has been developed because people perceived its use in storing and retrieving massive amounts of information in very short periods of time. In this respect it has become a major technological aid in assisting mankind's inherent tendency to organize his or her environment. The computer is being used not only to order business information, but also to organize educational information into learnable chunks. Today, no teacher can be oblivious to the fact that he or she will have to learn to use the computer for teaching and learning activities. Nevertheless, learning by computer is not totally unlike being face-to-face with the teacher in the classroom. There is "interface" (interactive contact) between the learner and computer just as there is between teacher and student. The student must go to the computer in the same manner that he or she must go to the classroom to obtain information. Dodge (5) documents examples of how various computer programs are already being used to assist in foreign language instruction: PLATO (Programmed Logic Automated Teaching Operations) is a program used to teach French at the Universtiy of Illinois; CYBER 70 is used to assist in the teaching and learning of German in the Minnesota Schools Consortium; the SAIL project for teaching spoken Armenian is being used at Stanford University; the Hazeltine NOVA computer system is used at Brigham Young University to assist in the instruction of French, Spanish, German, Italian, and English as a Second Language.

It was not until the telephone was coupled to the computer that transmission of information to people at distant points became possible. Today the telephone is the principal means by

which information processed by computers is communicated to people and computers at two or more distant points. Computers can and are being used to make the telephone system more efficient. Through the use of the computer in telephony, telephone calls can be stored and forwarded at later prearranged times. Frequently-dialed telephone numbers can be stored in today's computerized telephone units, and may be dialed by pushing a single button. The number of telephone calls made per month is recorded by computer and the amount of time spent talking long distance is recorded by computer. A Bell Canada telephone advertisement clearly indicates the use of the computer by noting that it is now possible to talk on the phone and at the same time see the information about which one is talking (6).

It is important to note that the relationship between the telephone and the computer has never been competitive but rather cooperative. Considering the rate at which computer and telephone technology are now developing, it is not unreasonable to predict that within 10 years, many teachers will have mini-computers in their homes and they will couple their telephones to their computers (or buy a mini-computerized telephone unit) for use in business, recreational, and educational activities. "Through the use of a modem (a device tht converts the electrical wave signals transmitted via phone lines into digital signals understandable to a computer, and vice versa), microcomputers can put users in contact with colleagues across the city or around the world" (7). Miller (8) tells us that there will be many more revolutionary changes in the mode of exchanging information by the use of fibre optics in telephony and telecommunications.

The purpose of this paper, therefore, is to suggest a design for learning a foreign language via tomorrow's telephone. It will delineate how a model may be used to make foreign language instruction more personal for the high school, college, and continuing education learner.

Program and learner characteristics

Carroll's (9) model of learning forms the principal basis on which foreign language individualized instruction is built. His model's main tenet is the variable of time. Carroll suggests that given time-on-task, any learner will obtain a particular behavioral objective. DeCecco (10) records the five principles of Carroll's model in terms of aptitude, perseverence, opportunity to learn, intellectual ability, and the quality of instruction.

In terms of time, the learner's aptitude is described as the time required to reach a particular instructional objective under optimal learning conditions. Learners with a high aptitude for learning will require less learning time than those with low aptitude. Low aptitude for learning a particular discipline does not, however, imply inability to learn or succeed. It means that each individual will progress along a continuum at his or her idiosyncratic speed.

Learner perseverance is the amount of time a learner is willing to spend in attaining the instructional objectives. It is the time the learner is willing to persist in the face of failure or is willing to labor beyond the required time that is normally thought necessary for completion of the task.

Opportunity to learn is the amount of time actually allowed for learning in a particular instructional situation. This time is controlled by the textbook and the teacher who may present the materials either too quickly or too slowly, or in "chunks" that are too large for the learner to assimilate easily.

The intellectual ability of the learner and the quality of instruction are not variables of time but are still closely related to the three previously mentioned principles. The learner's intellectual ability is the capacity to cognitively organize and understand the material that is presented. The quality of instruction is a teacher variable, and indicates the degree of clarity with which he or she organizes and presents the materials in order that they may be easily grasped by the learner. Other indicators of the quality of the teacher's instruction are clarity of language and sensibility to adapting to the special needs and characteristics of the learners.

Phillips points out that these five principles form the theoretical basis that typifies individualized instruction. She describes the main characteristics of this type of instruction in the following manner:

a The student is allowed to progress at his optimum speed.
b Learning for mastery is stressed. Mastery learning implies sequential learning, performance objectives, and criterion- rather than norm-referenced testing.
c The learners' interests, abilities, and needs determine the kind of curriculum that is designed. Instruction is geared to the learner's readiness; work may be done independently or in small groups: individual learning styles are accommodated: personalization between teacher and learner is encouraged.
d Credit is awarded, on an individual basis, for completed work.
e The criteria for evaluating the individual success of the student seek to assess not only the amount of content the student has been able to recall or produce, but also his or her attitude towards learning, the language, and the culture.
f The student's learning 'how' to learn is promoted (11).

It is very difficult to implement and monitor all these characteristics in today's foreign-language classrooms. They could, however, be more easily realized if language educators considered using the telephone--teleteaching--as a medium of instruction.

Language teaching by telephone

According to Puzzuoli (12), the telephone has been used as an educational tool in numerous areas since its initial use by professor James A. Burkhart at Stevens College in 1957. Robert Dias, a teacher in the Siskiyou Public Schools of California, for example, performed an experiment in teaching Italian by telephone in 1962-1963 (13).

Smith (14) performed an experiment in which the telephone was used to teach Spanish to a class of 33 sixth graders who were located ten miles from their Spanish teacher. The teacher, located in a studio at The Ohio State Unversity campus at Columbus, taught a 30-minute foreign language lesson daily for eight weeks. Smith's aim was "to assess the feasibility of expanding the curriculum through teaching a modern foreign language via a medium which is of relatively low cost, is widely available, can be either by wire or wireless, and provides instant student-teacher interaction--the telephone" (15). Smith's findings revealed that, of the 19 detailed points of his hypothesis, the only one not very positive was that the fidelity of the telephone reproduction was not adequate to perceive important sounds in the foreign language when they were entirely presented by telephone.

Since Smith's experiment, there have been geometric advances in telephony and telecommunication. The reproduction of sound and the quality of sound over long distances have been almost perfected. One can communicate clearly and quickly from the bottom of the ocean, to the moon, and through outer space. Mobile telephones installed in cars, tractor-trailers and ships permit good quality voice communication similar to that between two homes in any major city. Ordinary citizens can now direct dial family and friends in most parts of the world. Telephone speech can be converted into visual printouts, and picture telephones are available for use. Finally, telephone conference calling now permits groups of people separated by many miles to speak to each other and exchange ideas and information as if they were face-to-face in a boardroom or classroom. It is this development that allows a design for language teaching and learning to be developed.

What is going on now in teaching by telephone?

At present the use of the telephone for teleteaching is expanding rapidly. According to Parker (16), for example, the Educational Telephone Network (ETN) of the University of Wisconsin delivers over 100 credit and non-credit courses to all counties of the state via telephone. The Open University of London, England, teaches all its courses via written correspondence, tutorials at study centres, and telephone. Athabasca University of Alberta, Canada, also delivers all its instruction via correspondence, audio tape, and telephone tutorials. The Public School System of Tucson, Arizona, teaches sixth through twelfth grade mathematics, science, reading, spelling, and foreign languages

via telephone. Los Angeles' Belmont Community Adult School Dial-a-Class System teaches 25 subjects to more than 500 adult students who earn high school credit in classes such as United States History, California History, English as a Second Language, World Literature, Music Masters Appreciation, Mathematics, Conversational English, and Conversational Spanish.

The telephone has a unique catalytic ability for unifying individuals into a group while still allowing them to retain their separate and unique individualities. This ability can be used by foreign language teachers and learners.

A new telecommunication design for teaching language

The following design for teaching and learning a foreign language though a telecommunications system is proposed. The design accommodates 100 students per teacher in every three month period - a maximum of 20 students in five half-hour teacher-student core teleconferences per day. The ordinary telephone network from the student's home and from the teacher's home or office is utilized as the medium of communication. Half-hour periods for core material presentation are scheduled throughout the day and evening in order to accommodate the learners' individual needs. After the initial presentation of core material, most of the half-hour will be spent in conversing. The proposed course will be scheduled in three-month cycles with four cycles per year. Provisions may be made for extending or shortening the cycles. Students may, for example, enter the program every four weeks. Students may leave the program and then re-enter at the beginning of any of these four-week mini-cycles. Each entering student is given a diagnostic test to determine his or her "entering" language behavior (aptitude and attitude). Students at similar levels are matched into small tele-conference groups. Interest grouping (by vocational interests, for example) may also be available.

Curricular Objectives

Objectives such as the following may be established:

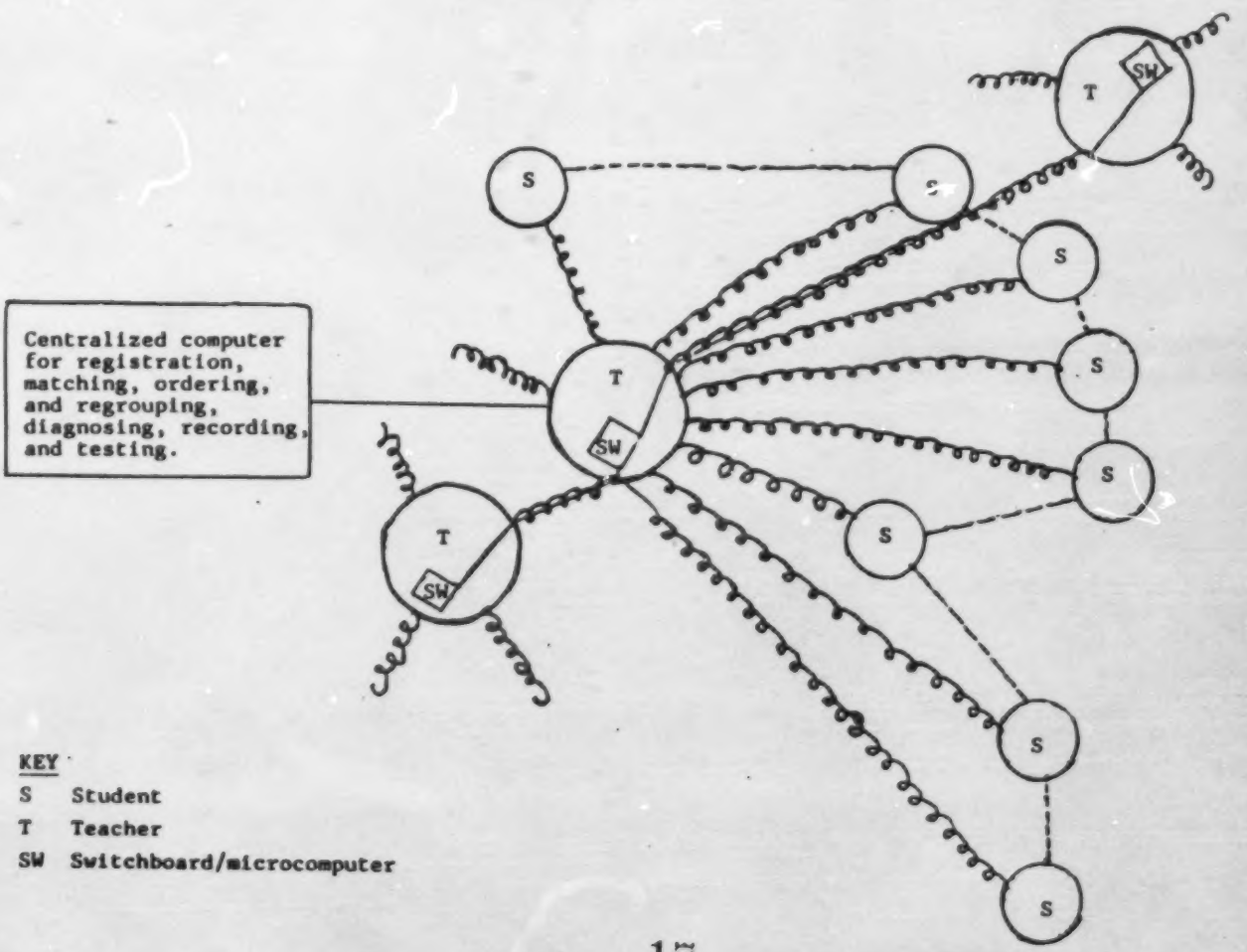
- Students will learn to communicate competently in speaking, listening, reading, and writing the foreign language, consistent with their level of study.
- Learners will progress according to their idiosyncratic learning styles. The instructor will be aware of this style and will help students accomplish the objectives accordingly.
- Students will practice communication skills with each other and with the instructor.
- Students will call and speak in the foreign language to at least three other students daily. The duration of the conversation may vary between five and thirty minutes. (Variation depends on individual learning styles and on the student's disposition for learning on a particular day.)
- Learners will show through appropriate tests that one stage has been mastered before progressing to another.

Equipment

Keeping in mind the relative costs of various instructional delivery systems, teachers would have facilities with capabilities such as the following set up in their home or office.

- Access to the use of the existing telephone network.
- A means of connecting for conversation and communication 10-20 individual callers located at separate points; i.e., a central mini-switchboard under the teacher's control.
- The capability to monitor and record incoming and outgoing calls from the mini-switchboard.
- The capability to transmit tape-recorded and computer-stored materials to students individually, collectively, or in small groups.
- The capability to add components allowing patch-in and transmission of foreign language radio and television broadcasts to learners.

Figure 1: A Diagramatic View of a Design for Foreign Language Teaching/Learning by Telephone



- The capability to integrate micro-computer technology into the telephone system so that diagnostic and administrative functions may be performed, so that students may have an additional practice medium, and so that learning activities may be recorded, retrieved and coordinated.
- A provision for integrating into the switchboard system such developing technology as fibre-optics, and image and symbol printouts.

In the learners' homes, no special connections would be mandatory, although the learner will have a program number to use for dialing into the instructor's switchboard. The learner, however, may want to have such features as a "hands-off" speaker and equipment, or accessory equipment for recording lessons at his or her telephone. Additionally, the learner will have the capability of adding new videophone, television, and computer technology.

Implementation

The design of the proposed course may be described as incorporating the best of tutorial and auto-tutorial instructional arrangements: human-to-human interactive communication, flexibility of instruction, opportunity for diagnosis, local production, and presentation activities, audio-visual aids, and reasonable cost.

After asking the students to meet each other face-to-face (and to meet at requested intervals during the cycle), the instructor teaches from his or her home or office a core lesson to groups of 10 - 20 students. During the initial stages of the proposed course, lessons last 15 - 20 minutes. Students are required to follow the carefully adapted program materials using their texts, workbooks, or other materials provided by the teacher. During the last 10 minutes of the lesson, students are telephonically grouped for conversational dialogs and practical application of the newly-learned materials. These groups (for example, ten pairs or five groups of four) are monitored separately by the instructor, or students may be monitored individually. A student may also request to speak personally and privately to the instructor. Further, students may be encouraged or required to telephone each other beyond the "teleclass" hours so that they may obtain as much practice as possible.

Before a new unit is presented the student will verify that the previously learned concepts have been mastered by passing the appropriate test for his or her stage of progress. These tests may be administered by telephone and recorded at the teacher's switchboard. The inclusion of video or computer technology to the telephone system would provide another testing medium.

Learners who do not believe they are ready to progress to the next stage may elect to remain at their stage until they can assure themselves that they have mastered the material. The instructor will match them with other students at the same level or stage. The instructor may also advise the student who is not satisfied with his or her progress to telelphone a more advanced

student in the same "conference" so that students may help each other. Voluntary contact and constant communication between and among students is considered a vital part of the curricular requirements.

Provision for learners to work at their individual speeds means that the achievement-level composition of a group of 20 students may change from one unit presentation to another. The teacher, assisted by the micro-computer built into his or her system, is able to accommodate these students, however, by reassigning them to different groups according to their learning styles and the rate at which they are progressing.

Core presentations are planned and staged so that students have enough time to master the materials. This means that presentation of a new concept is followed by two or three days of practicing and using the concept. Thus, at various half-hour periods on the days following a core presenation, students would be talking to each other in several groupings: pairs, groups of three, groups of four. They would also be able to consult individually with the teacher who is monitoring conversations but who would also be available to assist and advise students. Student conversations may also be recorded at the teacher's mini-computerized switchboard (as well as in students' homes if desired), and they may also be used for diagnosing weaknesses and difficulties. These records would also provide a rich source of information to be studied and analyzed with the intention of eliminating imperfections detected in the telephone learning system.

Many and various levels of tasks can be taught via the telephone: From telephone simulations (17) to more complex tasks such as listening to a recorded shortwave radio broadcast followed by a tele-discussion among the members of the teleclass. The tele-teacher invites students to discuss in the target language, the contents of, for example, a news broadcast. He or she can in this manner develop the students' listening comprehension, recall, vocabulary, and use of suprasegmentals such as intonation, pitch and rhythm.

In all these operations the learner is forced to talk in order to communicate ideas. This is the powerful and important advantage that use of the telephone for language learning would have over classroom language learning (18). Rather than having only one or two minutes to talk during a standard 50-minute classroom session, the student would spend ten to thirty minutes in active participation daily. Other benefits and advantages are a reduction in absenteeism of both students and teachers, and more personal contact between teacher and student and between student and student. This course design would help students learn more effectively and efficiently. Every moment spent on the telephone is time-on-task. Teachers will develop more clarity in their presentations, and students will learn not only to listen more carefully but also to speak more imaginatively. Distance between speakers, therefore, rather than being dehumanizing, will be more humanizing because learners will need to be more precise

and more fluent in expressing their ideas. The one-to-one correspondence created by the telephone allows a more realistic example of the ways in which human beings speak a language. These advantages must be added to the previously mentioned advantages of savings of time, energy, transportation costs, building construction, and maintenance costs.

Closing comments

This design has focused on a simple example of one instructor and his or her interchange with 20 - 100 students during a daily five hour period. It is possible, however, to conceive of many instructors in the same discipline having mini-computerized switchboards in their homes or offices all connected to a central computer system that would re-group learners according to their progress. Students would then be assigned individually or in small groups to various instructors who would in turn adjust their teaching to the language needs of these particular students. This concept is similar to the model used in business and banking: The "Anytime Bank." Many customers situated in different locations are able to "communicate" at the same time with the centrally located computer. They can obtain information on the current status of their personal accounts, and they can deposit and withdraw various sums of money. Similarly, many learners of a language (or several different languages) can be matched with many and various instructors, each in a different location and each teaching and learning similar or different contents concurrently. The learner, moreover, is able to obtain human responses rather than the mechanic computerized response of an "Anytime Bank."

When the video mode is added to the audio, the concept then resembles the information/image retrieval and display system used by television stations during football telecasts. During the portrayal of the picture of any and every football player, his playing record and notable statistics can be instantly retrieved, displayed, and compared with what he is doing in the game being televised. The Library Computer System at The Ohio State University is another model with which this proposed design can be compared. The major addition to this library computer system (LCS) would be the voices of human beings communicating with each other, and providing invaluable and irreplaceable feedback.

Questions about the design come quickly. How would the program be administered? Would the teacher want to work from his or her home or office? Where in the home would a switchboard and micro-computer be placed? How much would such sophisticated hardware cost? Would these costs be as much as the present and future costs of maintaining the traditional classroom status quo? How difficult would it be to record and monitor learners' progress? What academic and scholastic standards would be attained and maintained? How would academic credibility be verified and upheld? What control would the academic institution have over "homebound" employees? Would this technology displace rather than create more language teaching jobs? Would the overall costs of

learning and teaching a particlar discipline, and of education in general, be reduced while still maintaining learning outcomes that equal or surpass our present system of delivering education?

The intent of this paper is not to provide answers to such questions, but rather to alert teachers to possible uses of advanced technology and prepare them to consider the advantages as well as the disadvantages of such systems. There is already clear evidence that the telephone and telecommunications are being used as a means not only of moving information to minds, but also making information more available and more personal. Parker and Baird of the Univeristy of Wisconsin's instructional communications systems, indicate that "the educational telephone network has proved a low-cost, effective, and wide-reaching way of meeting the demand for continuing education" (19). This network is appropriate for teaching and learning to communicate in foreign languages.

"The nation's telephone system is clearly ringing in a new era....Very little about the landscape of our lives will look the same when it has run its course. Will we turn to our advantage the flood of information the new technologies bring to our doorstep, or will it overwhelm us?" (20). Specifically, will language teachers be prepared to take advantage of the new technologies? Human-to-human communication may depend on it.

Notes

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2 Edward M. Dickson, The Video Telephone: Impact of a New Era in Telecommunications, New York: Praeger Publishers 1974, p. 5.

3 E. Williams, "Teleconferencing: Social and Psychological Factors," Journal of Communication 28 3, Summer 1978, p. 127.

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5 James Dodge, "Educational Technology," Our Profession: Present Status and Future Directions, Northeast Conference Reports, Thomas H. Geno, ed., Spring 1980.

6 "Displayphone," Toronto Globe and Mail, Nov. 9, 1982.

7 Colin Covert, "Telecommunications in the Eighties: The Shape of Rings to Come," TWA Ambassador, April 1983, p. 45.

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11 June K. Phillips, "Individualization and Personalization," Responding to New Realities, ACTFL Foreign Language Education Series Vol. 5, ed. Gilbert A. Jarvis, (Skokie, IL: National Textbook Company, 1974), p. 221.

12 David A. Puzzuoli, A Study of Teaching University Extension Classes by Telelecture, West Virginia University, Aug. 1970.

13 For further information on the use of the educational telephone, see (1) Max Gorosch,"Teaching by Telephone, An Experiment in Language Teaching," IRAL 3 (July 1967); (2) Brother Austin David, "The Computer, Television, and Telephone as Educational Tools," Audio-Visual Instruction 13 10 (December 1968), 1088-1090; (3) R. R. Campbell and G. H. Hannald, "Teaching by Telephone," Bell Laboratories Record 48 1 (January 1970), 23-25; (4) Rune Flinck, "Correspondence Education Combined with Systematic Telephone Tutoring," Psychologia et Paedagogica Series Altera, Kristaianstad, 1978; (5) James Fox, "Telefun," TESOL Quarterly 12 (Summer 1978), 297-309; (6) Jeremy Franks, "English Teaching By Telephone," English Language Teaching Journal 28 3 (April 1974), 240-244.

14 Philip D. Smith, Jr., Teaching a Modern Foreign Language via Telephone, Unpublished Ph.D. Dissertation, The Ohio State University, 1967.

15 Ibid. p. 8.

16 Lorne A. Parker, "Introduction to Teleconferencing," The Telephone in Education Book II, Third Annual International Communications Conference, L. R. Parker, et al, University of Wisconsin, Madison: Center for Interactive Programs, 1977.

17 In this volume, see Beverly Marckel, "Meeting Students' Communication Needs," Speak Out and Touch Someone, The OMLTA Yearbook 1983.

18 The present author has taught conversational Spanish by telephone to a class of 20 adults. While the conditions were not as ideal as those suggested herein, the results of a non-scientific survey of participants suggested that they learned to speak more via telephone than in the classroom.

19 Lorne A. Parker and Marcia A. Baird, "Teleconferencing: Teaching by Telephone," Journal of Communication 28 3, Summer 1978, p. 139.

20 Covert, op cit., p. 46.

ED230052

MEETING STUDENTS' COMMUNICATION NEEDS

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Students rate learning to communicate with native speakers as their major reason for studying a foreign language, according to surveys conducted in French classes at Olentangy High School. This interest in communication is not surprising, since Olentangy has been participating in the school exchange program sponsored by the Council on International Educational Exchange (1) for several years. Every other year, a group of students and I spend three weeks in France living with French families and attending a lycée. After our return, students from our French link-school spend three weeks living with us and attending Olentangy High School. Although the group that travels to France is limited to sixteen students, all students benefit from the cultural exchange; they are in frequent contact with French teenagers in both formal and informal settings. The exchange program has been one of the major reasons for an increase in enrollment in all levels of language classes at Olentangy.

In order to help our students communicate with their French counterparts, it was necessary to find an approach that would meet their specific needs. This approach, the functional-notional syllabus, was developed in Europe during the 1970's to teach language to people with specific needs, i.e. businessmen, lawyers, doctors, social workers, etc. The functional-notional syllabus focuses on the expression of one's ideas and emotions and on the acts one wishes to accomplish. More than 200 common purposes for language uses, or "functions," have been identified. Examples of functions are blaming, denying, thanking, excusing, requesting, explaining and complaining. "Notions" include the specific topics, the context or situation, and the ideas the speaker wishes to express. The degree of formality or "register" is another important aspect of communication in the functional-notional approach. It is essential that students be able to communicate appropriately not only with their peers but also with teachers, the school principal, their host families, shopkeepers, and maybe even the mayor. The functional-notional approach to language learning encompasses the entire realm of communication: intonation, body language, the relationship between the speakers, and culture (2).

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Although it might be impractical to use the functional-notional syllabus exclusively, teachers can easily adapt their grammar textbooks to include exercises in functional uses of language for communication. Guntermann (3) suggests that teachers ask themselves how each grammar point is used in everyday communication. Realistic and stimulating exercises can then be created to help students apply vocabulary and grammar structures. Grammar

is much more appealing to students when they can see how it is relevant to them. An additional benefit of the functional-notional approach is that grammar and vocabulary can be reviewed or "recycled" frequently. As students are introduced to new verb tenses and new situations they also learn how to generalize and apply what they have already learned, thus increasing their retention and their degree of sophistication in self-expression.

The following charts suggest some of the ways grammar structures and vocabulary can be practiced by using role-play, simulations, and other techniques. (For Spanish examples, see p. 20.)

FUNCTION	EXAMPLES
GRAMMAR CONCEPTS	
adjective agreement	
express feelings	Je suis heureux / furieux / curieux
paying compliments	Quelle jolie robe!
describing	J'habite une petite maison blanche.
adverbs	
paying compliments	Tu chantes bien!
warnings	Travaillez soigneusement.
	Conduis lentement.
the negative	
denying guilt	Je n'ai rien cassé / mangé / pris
expressing dislike	Je n'aime pas les épinards.
expressing inability	Je ne peux pas trouver / faire / dire
expressing indifference	Cela ne fait rien / n'importe
complaints	Personne ne me téléphone!
emphatic pronouns	
stating opinions	Moi, je pense que...
emphasizing, disagreeing	Toi, tu as tort.
interrogatives	
requesting information	Quand est-ce qu'on sert le déjeuner?
	Où sont les toilettes?
	Qu'est-ce qui est dans ma soupe?
	Ça fait combien?
comparative / superlative	
explaining	L'Ohio est moins grand que la France.
comparing weather	Il fait plus froid ici que chez moi.
complaining	Son gâteau est plus grand que le mien!
partitive	
expressing desires	Je voudrais du thé, s'il vous plaît.

VERB TENSE

present tense	
describe activities	Le soir, j'étudie, j'écoute la radio, et je regarde la télévision.
tell near future	Je pars demain. Le dimanche nous allons voir ma grand-mère.
passé composé	
recount experience	Nous sommes partis à neuf heures.
give information	Jacques est allé chez lui.
imparfait	
describe childhood activities	Quand j'étais petit j'allais souvent..
passé composé / imparfait	
excuses	Je faisais mes devoirs quand j'ai entendu un bruit dehors et...
future	
predicting	Il pleuvra demain.
promises	Je t'écrirai!
conditional	
giving advice	Si j'étais toi, j'étuderais...
subjunctive	
expressing doubts	Je doute qu'il vienne.
questionning beliefs	Je ne crois pas que les Américains soient...
infinitives	
forbidding	Défense de fumer.
recipes	Mettre dans une poêle...
reflexives	
excusing	Je m'excuse.
thanking	Je me suis bien amusé.
complaining	Je me suis levé tôt.
imperative	
giving directions	Tournez à gauche au feu.
warning	Prenez garde!
leave-taking	Dormez bien.
suggesting	Allons au concert.

VERBS

aller + infinitive	
promising	Je vais t'écrire.
predicting	Il va pleuvoir.

croire, penser	
express opinions	Qu'est-ce que tu penses du président?
comprendre	
express bewilderment	Je ne comprends pas.
savoir / connaitre	
introductions	Connais-tu André?
asking directions	Savez-vous où se trouve une banque?
vouloir (boire, prendre, manger)	
inviting	Tu veux prendre / boire / manger quelque chose?
pouvoir	
express ability, inability	Je (ne) peux (pas) y aller.
encouraging	Tu peux le faire.
offering services	Puis-je vous aider?
avoir expressions	
complaining	J'ai soif / faim / sommeil / chaud...
devoir	
express responsibility	Tu dois faire les devoirs.
faire causatif	
accusing, blaming	Il m'a fait perdre...

ROLE-PLAYING SITUATIONS

In addition to practicing the functional uses of language regularly, students who participate in an exchange need to be prepared for many situations that they are likely to encounter. In our orientation meetings students practice role-playing so that they can communicate in the following situations.

1 Gift giving - On vous donne un cadeau. Vous offrez un cadeau.

2 Greetings and leavetakings - Vous faites la connaissance de votre correspondant / du proviseur / du maire. Vous partez de votre famille française le dernier jour de votre séjour.

3 Apologizing - Vous cassez une vase chez votre correspondant. Vous arrivez une demi-e heure en retard.

4 Asking for information, directions - Vous voulez aller à la banque et vous demandez des renseignements à un etranger / à votre correspondant.

5 Making plans - Vous voulez faire du shopping et vous voulez le suggérer à votre correspondant.

6 Describing life in the United States - Vous êtes dans une classe de français et vous expliquez le système d'éducation américain / la politique américaine.

7 Agreeing, disagreeing, expressing indifference - Votre correspondant suggère que vous allez voir un film et vous êtes d'accord / n'êtes pas d'accord / n'avez pas de préférence.

8 Offering help - Votre "mère" française fait la vaisselle seule et vous offrez vos services.

EXPRESSING AN IDEA IN MANY WAYS

Students have remarked that they are surprised to discover the many ways one can express an idea. Consider, for example, the expression "Please pass the salt." Depending upon the participants in the conversation, one could say, "Eh! Le sel!" "Où est le sel?" "Est-ce qu'il y a du sel?" "Qui a le sel?" "Avez-vous le sel?" "Passe-moi le sel, s'il te plaît," "Passez-moi le sel, s'il vous plaît" or "Voudriez-vous me passer le sel, s'il vous plaît?" These expressions range from the very informal to the very formal and from hints to requests. Students also learn that statements can have many meanings, a fact they recognize in their native language. For example, a child who asks his mother if she is fixing dinner may be trying to tell her that he is hungry, he might be asking what she is doing, or he might want to know if there is time to go to his friend's house before dinner. In order to practice the subtle uses of language, students can make a game of restating an idea, seeing how many ways that they can say the same thing.

SIMULATIONS

In addition to role-playing and games there are simulations that can be used in the classroom or in orientation sessions. Here are four examples.

1. Telephone simulation

Functions: asking, giving information, giving messages

Notions: to make a telephone call

Method: (This activity is suitable for advanced classes.) Set up a phone chain" and give students a list of their phone numbers. Call one student at a prearranged time and have a short, informal conversation. Give the student a message to relay to the next student.

Comments: The French IV class enjoyed this activity and their parents were very cooperative. Some of them even answered the phone in French: "Allô?"

2. Téléphonez Monsieur "X"

This task is a variation of the telephone simulation. Students call a stranger ("Monsieur X") at a prearranged time. This requires the cooperation of a native speaker or someone who speaks the language well. Students can interview Monsieur X, or he can interview them. Students can also be instructed to bring a specific item to class the next day.

Comments: This assignment may be difficult for some students and it might be better if they knew the identity of the person they were calling. My students enjoyed trying to guess the identity of the mystery man. They also palyed a joke on me at his request. Instead of telling them to bring the items I suggested, "Monsieur X" asked students to bring me a small gift of food. The next day I was presented gifts of apples, oranges, potato chips and cans of coke.

3. Une Fête: A Birthday Party Simulation (4)

Functions: Expressing surprise, gratitude, inviting, accepting, making plans.

Notions: To have a party to give gifts.

Method: Students plan a mock birthday party. They list the things they associate with a birthday party, such as cake, candles, music, decorations, presents and games. Students then practice issuing invitations (orally and/or written) and they also practice accepting and rejecting invitations. They next day students bring "gifts" to exchange in class. Gifts can either be real or cut out from magazines. Students then practice the arrival at the party and the exchange of gifts. After the "party" they write thank-you notes for the gifts they received.

4. Picture Talks

Functions: Describing, comparing, explaining, asking questions.

Method: Students are asked to bring in pictures of their friends, family, home and school. In groups of two or three they share these pictures with each other pretending that they are explaining the pictures to their French friends. The other students must ask questions about the pictures and try to learn more about the American way of life.

Comments: This exercise is also excellent for building vocabulary, since students must be able to explain their pictures.

Although this article has mainly addressed oral communication skills, the functional-notional approach can also be used to practice the other three language skills. The functional-notional approach to language learning is a practical, flexible means for teaching students how to express their own ideas and interests.

Notes

1 The School Exchange Service is sponsored by the National Association of Secondary School Principals and the Council on International Educaional Exchange. For information contact: Council on Interantionl Educational Exchange, 205 East 42nd Street, New York, New York 10017; (212) 661-1414.

2 For additional information on the functional-notional approach, see: (1) Claude Germain et Raymond LeBlanc, "Quelques caractéristiques d'une méthode communicative d'enseignement des langues," The Canadian Modern Language Review 38 4 (May 1982): 665-675. (2) Claude Germain, "The Functional Approach to Language Teaching," Modern Language Journal 66 (Spring 1982): 49-57. (3) Linda L. Harlow, et al, "An Alternative to Structurally Oriented Textbooks," Foreign Language Annals 11 5 (October 1978): 559-563. (4) Linda L. Harlow, et al, "Student-Perceived Communication Needs: Infrastructure of the Functional/Notioanl Syllabus," Foreign Language Annals 13 1 (February 1980): 11-22. (5) Constance K. Knop, "Classroom Applications of the Notional-Functional Syllabus," The Cardinal Foreign Language News, September 1982. (6) Sandra Lee McKay, "On Notional Syllabuses," Modern Languge Journal 64 2 (Summer 1980): 179-186. (7) Anthony Papalia, "Developing Communicative Skills in the Second-Language Classroom: A Preliminary Report," The Canadian Modern Language Review 38 4 (May 1982): 679-693. (8) Albert Valdman, "Communicative Use of Language and Syllabus Design," Foreign Language Annals 11 5 (October 1978): 567-578. (9) Gerard Vigner, Savoir-Vivre en France, (Collection Outils), Librairie Hachette 1978. (Available from Gessler Publishing.)

3 Gail Guntermann, "Purposeful Communication Practice: Developing Functional Proficiency in a Foreign Language," Foreign Language Annals 12 3 (May 1979): 219-225; and Gail Guntermann and June K. Phillips, "Communicative Course Design: Developing Functional Ability in All Four Skills," Canadian Modern Language Review 37 (Januray 1980): 329-393.

4 This simulation is an elaboration of a gift-giving simulation suggested by Dana Carton, "Simulating a Real-Life Exchange in the Second-Language Classroom," The Canadian Modern Language Review 33, 4 (May 1982): 706-708.

FUNCTIONAL/NOTIONAL EXAMPLES IN SPANISH

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FUNCTION	EXAMPLES
GRAMMAR CONCEPTS	
adjective agreement	
express feelings	Estoy contento / furioso / curioso
paying compliments	¡Qué vestido tan bonito!
describing	Vivo en una pequeña casa blanca.
adverbs	
paying compliments	¡Tú cantas bien!
warnings	Trabaje con cuidado.
	Maneje despacio.
the negative	
denying guilt	No rompí / comí / tomé nada.
expressing dislike	No me gustan las espinacas.
expressing inability	No puedo encontrar / hacer / decir...
expressing indifference	No importa.
complaints	Nadie me llama por teléfono.
use of pronouns for emphasis	
emphasizing	Yo estoy bien. / A mí me gusta.
stating opinions	Yo creo que...
disagreeing	Tú no tienes razón.
interrogatives	
requesting information	¿Cuándo sirven el almuerzo?
	¿Dónde está el baño?
	¿Qué hay en mi sopa??
	¿Cuánto cuesta?
comparative / superlative	
explaining	Ohio es menos grande que España.
comparing weather	Hace más frío aquí que donde vivo yo.
complaining	¡Su pastel es más grande que el mío!
VERB TENSE	
present tense	
describe activities	Por la noche estudio, escucho el radio y miro la tele.
tell near future	Salgo mañana.
	El domingo vamos a ver a mi abuela.
preterite	
recount experience	Salí a las nueve.
give information	Jaime fue a casa.
imperfect	
describe childhood activities	Cuando yo era niño, iba a menudo...
	Jugaba con mis muñecas.

preterite/imperfect	
excuses	Yo hacía mi tarea cuando oí un ruido afuera y ...
future	
predicting	Lloverá mañana.
promising	Te escribiré.
conditional	
expressing desires	Me gustaría...
making requests	¿Podrías decirme...?
subjunctive	
expressing doubts	Dudo que venga.
imperfect subjunctive	
expressing desires	Quisiera ir...
making requests	¿Pudiera usted...?
imperfect subjunctive/conditional	
imagining	Si tuviera un millón de dólares, te visitaría mucho.
giving advice	Si fuera yo, pediría...
infinitives	
forbidding	No fumar.
recipes	Mezclar con una cuchara de madera...
reflexives	
thanking	Me divertí mucho. / Me alegro de...
expressing feelings	Me alegro de... / Me enojo de... /
complaining	Me levanté temprano.
imperative	
giving directions	Doble Ud. a la izquierda.
warning	¡Ten cuidado!
leave-taking	Duerman ustedes bien.
suggesting	¡Cantemos!
excusing	Perdóneme.
ir a infinitive	
promising	Voy a escribirte.
predicting	Va a llover.
creer, pensar	
express opinions	Creo que es muy bonito. ¿Qué piensas del presidente?
comprender / entender	
express bewilderment	No entiendo. / ¿Lo comprendes?
saber / conocer	
introductions	¿Conoces a Andrés?
asking directions	¿Sabe usted dónde hay un banco?
deber	
express responsibility	Debes hacer la tarea.

querer	
inviting	¿Quieres tomar/comer algo?
	¿Quieres bailar?
poder	
express ability, inability	(No) puedo bailar bien.
encouraging	¡Puedes hacerlo!
offering services	¿Puedo ayudarte?
	¿En qué puedo servirle?
tener expressions	
complaining	Tengo sed / hambre / calor...
expressing feelings	Tengo ganas de... / miedo
hacer	
accusing, blaming	El me hizo perder...

ROLE-PLAYING SITUATIONS

1 Gift giving - Alguien le da un regalo a Ud. / Usted le da un regalo a alguien.

2 Greetings and leavetakings - Usted está conociendo a su correspondiente / al director / al alcalde. Ud. se despide de su familia hispánica el último día de su visita.

3 Apologizing - Se le rompe a usted un florero en casa de su correspondiente. Usted llega media hora tarde.

4 Asking for information, directions - Usted quiere ir al banco y le pide informes a un extranjero/a su correspondiente.

5 Making plans - Usted quiere ir de compras y quiere sugerírselo a su correspondiente.

6 Describing life in the United States - Usted está en una clase de español y usted está explicando el sistema de enseñanza norteamericano / la política norteamericana.

7 Agreeing, disagreeing, expressing indifference - Su correspondiente sugiere que Ud. vaya a ver una película y... Ud. está de acuerdo /no está de acuerdo / no tiene ninguna preferencia.

8 Offering help - Su mamá hispánica lava los platos sola y usted le ofrece su ayuda.

EXPRESSING AN IDEA IN MANY WAYS

Please pass the salt. ¡La sal! ¿Dónde está la sal? ¿Hay sal? ¿Quién tiene la sal? ¿Tiene usted la sal? ¿Puedes pasarme la sal? Pásame la sal, por favor. Páseme Ud. la sal, por favor. Hágame el favor de pasarme la sal.

ED230053

CHOOSING FOREIGN LANGUAGE LITERATURE IN THE HIGH SCHOOL: A CHECKLIST

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A major responsibility for foreign language teachers at the secondary level is to help choose appropriate literature for the school's language program. In larger school systems, books that will be used in the classroom are often chosen by a committee and adopted for use for several years, while in smaller systems it is frequently the individual foreign language teacher who has the task of deciding which books to use. In either case, making appropriate choices is often perplexing to the persons concerned: how do we know, without actually teaching the literature, whether it will be suitable for the level for which we choose it? Too often we simply guess and hope for the best, even though we may sense that a particular choice may not be entirely satisfactory. Guidelines that would help teachers make choices with sounder rationale would be useful. The following checklist was developed, therefore, to provide a systematic means for choosing among potential literary selections for the foreign language class (1).

The Checklist

The checklist is designed primarily for prose literature and contains seven major categories: objectives, reading level, interest, controversy, text, time available, and cultural content. These were selected as being the most important factors for consideration in the selection of literary prose for a foreign language class. An important omission from the checklist, however, is the merit of the proposed selection: no attempt was made to evaluate the relative worth of a work from a critical standpoint. Literary criticism depends on a number of intangibles that do not fit a checklist format. Moreover, a work acclaimed by critics as a masterpiece may still not be suitable for the high school class for one reason or another. The teacher will, of course, want to consider merit during the selection process, and if the literature can be read in its entirety before selection, merit will undoubtedly influence the teacher's decision.

EXPLANATION AND DISCUSSION OF CATEGORIES

The following is a more detailed explanation and discussion of the seven categories included in the checklist.

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I. Objectives

Literature is not infrequently introduced into the foreign language classroom as something of an afterthought, either because the teacher believes that is is about time that the students began to read something literary, or because there is a need for a change of pace from grammar-oriented lessons. Both

reasons may have some merit, but the rationale of presenting literature can be greatly enhanced if careful consideration is given to its place in the total curriculum. This suggests, of course, that an articulated course-of-study needs to be developed for the entire foreign language program, and that the study of literature will be carefully planned in accordance with the goals and objectives adopted in the curriculum. Even where curriculum plans have been detailed for foreign language programs, too often objectives for the study of literature are not as carefully thought out as other aspects of the program.

In a typical four-year high school foreign language program, Steiner (2) believes that specific literary objectives need to be established for each level beginning with the introduction of literary concepts as early as Levels I and II.

> If each school stated specific behavioral objectives in the area of literature, if these objectives were distributed appropriately over a four-year period, then students would not be victims of chance--either repeating monotonously each year those skills previously acquired and/or failing to acquire those competencies necessary for further study (Steiner 2, p. 311).

Establishing appropriate objectives depends on a complex set of criteria that will vary from school to school, but if these objectives are specified in writing, it makes the task of all the teachers involved much easier and helps to give focus to what selections may or may not be appropriate for a certain level (See Steiner for useful examples). For example, a typical set of objectives for prose fiction for a Spanish III class might look like the following:

1. Students should be reading at least at a level equivalent to Scherer's Stage Four (see category II on Reading Level).

2. Students should be able to recognize and understand all verb tenses used in typical syntactic patterns in standard Spanish (non-dialectical).

3. Students should be able to define and illustrate from the readings the following major literary devices as applicable:
   a. Plot: climax, denouement
   b. Characterization: protagonist, antagonist, the role of minor characters
   c. Setting: its function in the story
   d. Terminology: empathy, humor, irony, pathos, satire

4. Students should be able to point out significant cultural information in the story in the context of the historical period in which the story occurs. (For suggestions on possible areas of interest, see category VII, Cultural Content.)

Factors such as students' linguistic preparation, cultural awareness, understanding of literary concepts and terminology,

CHECKLIST FOR SELECTION OF PROSE LITERATURE

Each of the seven categories of the checklist contains parts that require the teacher's input and decisions; thus it is important to follow the instructions carefully. See the explanations for each of the categories to help make the decisions necessary to complete the checklist.

I. OBJECTIVES

A. If your objectives have been determined, list the key ideas briefly to help keep them in mind.

B. If your objectives have not been determined, consider where and how the literature under consideration will fit into the curriculum.

C. Match the objectives as completely as possible to the literature under consideration in order to determine how many of them the selection is likely to satisfy. (You may wish to return to this category after consideration of the others.)

D. Circle the number on the following scale that best seems to indicate the number of objectives met by the selection:

1	2	3	4	4
none	few	many	most	all

II. READING LEVEL

A. Using Scherer's stages, underline the Class Reading Level:

I II III IV V+

B. Ascertain the readability of the literary selection using the Lix formula.
Write the Lix number here: _____.

C. Using the following scale to convert the Lix numbers to reading levels, determine the Lix Reading Level.

Lix Numbers	Lix Reading Level
24 - 31	I
32 - 39	II
40 - 47	III
48 - 55	IV
56+	V

Write the Lix Reading Level here: _____.

D. Circle the number on the following scale that indicates the match of the Class Reading Level to the Lix Reading Level.

1 very far apart (4 Lix levels away from class level)
2 far apart (3 Lix levels away from class level)
3 close (2 Lix levels awau from class level)
4 very close (only 1 Lix level away from class level)
5 exact match

III. INTEREST

A. Determine major themes, kinds of characters, and plot characteristics.

B. Circle the number on the following scale that best seems to indicate the literary selection's interest to the average teenager.

There is _____ interest for the average teenager.

1	2	3	4	5
very little	little	some	much	very much

IV. CONTROVERSY

A. Determine whether the language or themes in the selection would be considered objectionable for the average teenager.

B. Circle the number on the following scale that best seems to indicate the controversial nature of the selection.

The controversial nature is _____.

1	2	3	4	5
very high	high	some	low	very low

V. TEXT

A. Determine if the literary selection is the complete original text, an excerpt, an abridgement or an adaptation.

B. Keeping course objectives in mind, determine the suitability of the text for the students. Underline the number that best indicates this suitability. If the selection includes more than one kind of text, underline as many as needed.

	complete text	excerpt	abridgement	adaptation
unsuitable	1	1	1	1
weak choice	2	2	2	2
suitable	3	3	3	3
good choice	4	4	4	4
best choice	5	5	5	5

C. Average all underlined numbers above and circle the result in the following scale.

1 2 3 4 5

VI. TIME AVAILABLE

A. Write down the number of days available in class for teaching the literary selection being considered: _____.

B. Determine the average daily reading assignment for the selection. Assume, for example, a daily reading assignment by level as follows:

Level I	2 pages
Level II	3 pages
Level III	5 pages
Level IV	7 pages
Level V +	10 or more pages

If you plan to read (not just discuss) the selection in class in addition to reading it as a homework assignment, add the average number of pages you expect to read daily to the appropriate number above. Then divide the total number of pages of the literary text by the number of pages to be read daily to see how many class days it will take to complete. (Example: a book of 150 pages for Level III would take about 30 class days or 6 school weeks.)

Write the result here: _____.

C. Circle the number on the following scale that best indicates the match of A and B above.

5 within approximately 2 days
4 within approximately 4 days
3 within approximately 6 days
2 within approximately 8 days
1 within approximately 10 days

VII. CULTURAL CONTENT

A. Review your objectives with respect to the cultural content desired for the class in literary selections. Attempt to determine how many of the objectives appear to be met.

B. Circle the number on the following scale that best seems to indicate cultural content in the selection concerning key cultural objectives.

The cultural content has _____ relationship to objectives.

1	2	3	4	5
very little	little	some	high	very high

TALLYING

A. List and then add all the circled numbers in categories I through VII. (Do not include underlined numbers.)

I.	Objectives	Part D	_____
II.	Reading level	Part D	_____
III.	Interest	Part B	_____
IV.	Controversy	Part B	_____
V.	Text	Part C	_____
VI.	Time available	Part C	_____
VII.	Cultural content	Part B	_____
		TOTAL	_____

B. Match the total to the following scale to give the prognosis for sucess of the literary selection reviewed.

30 - 35	Likely to be a good choice
24 - 29	Likely to be a satisfactory choice
18 - 23	Likely to be a doubtful choice
Below 18	Likely to be a poor choice

---

age, and sex, and the place of the selection in the literary tradition of the target language should be taken into account in determining what might be chosen for classroom use.

II. Reading Level - Scherer's Six Reading Stages

In developing the literary aspect of the curriculum, it helps to examine how typical students in grades 9 through 12 (or earlier if there is a FLES or junior high program) might develop their reading skills. George Scherer (3), assuming an audiolingual orientation to the foreign language high school program, suggests a model of six reading stages that students at the secondary level might experience.

Stage One follows a period of audiolingual prereading instruction and is devoted to the reading of material already practiced and memorized such as dialogs, drills, and basic sentences.

Stage Two introduces the student to selections especially written for reading practice. Only known lexical and grammatical items are used, but they are redone in a new content approach with the length gradually increasing from a few sentences to several paragraphs. The difficulty for the author of such prose, of course, is to make it interesting to the students using only a limited vocabulary.

Stage Three, the reading of longer contrived passages with the explicit purpose of introducing new vocabulary, usually occurs at Level II of the language. The goal at this stage is to bring the student to a vocabulary level of 2000 words or more, which generally takes two years of language study to achieve.

Stage Four, which normally lasts though Level III and part of Level IV, employs edited and/or abridged selections from original published writings. At this stage the goal is to increase the vocabulary level to 5000 words or more. Students must constantly be encouraged to use their ability to infer in order to determine the meaning of unknown words.

Stage Five is reached when abridged texts are no longer necessary to guide learning. Footnotes and marginal glosses disappear, although an end vocabulary is often maintained. Students can be expected to achieve this stage by the end of Level IV.

Stage Six, the final stage known as the "liberated reading" stage, is reached when students can pick up a native novel of moderate difficulty and read without frequent reference to a dictionary. Unless the school's language program extends below the ninth grade, students will generally require advanced work at the college level to reach this stage.

II. Reading Level - Lix Readability Scale

The next step is to determine the readability of the literary work under consideration. Even when teachers have established

objectives and understand what may be expected of the student reader at various stages in his or her literary development, it is often difficult to decide whether a certain selection under consideration is within the linguistic capabilities of the class. If it is too difficult, frustration will cause some students to dislike reading literature and perhaps to drop out, and if it is too easy, the reaction will be boredom. It is the former case, however, which most often prevails. Students complain that they have to look up every other word, and what should be an enjoyable reading experience becomes a laborious exercise of looking up words in the dictionary.

The need to make a critical judgment about the textual difficulty of a work before attempting it in class suggests various alternatives. If the selection under consideration is fairly short, it can be read in its entirety, and the teacher's own experience with a particular language level will be a reasonably accurate guide to its suitability for that level. Another indicator that can be used is the description provided by the editor or publisher about the work's level of difficulty, although this can be somewhat unreliable since publishers tend to overestimate student ability in their zeal to sell books.

Probably the best way to decide if a work is suitable is through the use of a statistical readability formula based on an examination of linguistic elements. One of the best and easiest to use is the Lix method devised for German literature in Sweden in 1968 (Schulz 4, p. 49). Lix is an abbreviated form of Lesbarkeitsindex or readability index. It uses the following formula for a typical passage of at least 350 words (longer passages provide a more reliable measure):

$$\text{Lix} = \frac{\text{number of words}}{\text{number of sentences}} + \frac{\text{number of long words X 100}}{\text{number of words}}$$

(A "long word" is defined as any with seven or more letters.)

Results are then measured against this scale (Schulz 4, p. 53):

very easy text	25	
	30	children-youth literature (ages 8-16)
easy text	35	
	40	belletristic texts (adult prose fiction)
average text	45	
	50	informational (non-fiction)
very difficult text	55	

The Lix has been extensively tested and appears to be a very useful tool. The device is designed, however, for the unedited text; selections that have been edited with footnotes and vocabulary help will increase students' reading speed considerably. To more accurately determine the readability level, about 5 numbers may be subtracted from the results on the Lix scale.

The application of the Lix formula to French and Spanish, while not extensively correlated to other readabilty formulas, appears to be valid (5). Word counting in Spanish follows the same procedure as in Geman noted above. In French, the only variation is that apostrophe words (d' for de, for example) are counted as separate words, as are parts of hyphenated words (au-dessus, for example, counts as two words).

III. Interest

One of the most elusive factors for teachers as they review literature for possible adoption is whether the selection would be of interest to the typical teenager. Teachers have to try to put themselves in the students' shoes to find out whether a particular work might be something to which their students could relate. In this respect, it helps to try to keep "tuned in" to the kinds of things that teenagers find interesting. The "fundamentals" such as interest in the opposite sex, clothing styles, sports, and the like are fairly predictable from one class to the next, but the "superficials" such as current hit songs, fads in dress or hair style, and other interests of the moment are more likely to pass by the teacher's notice. Some teachers like to take an interest survey at the beginning of the school year to help identify major areas of interest for a particular class and to help guide selection of literature choices for that year.

It is often the case that literature appealing to everyone in the class is not easy to find, but sometimes the enthusiasm of the teacher for a particular work is infectious. Students discover that a theme not normally of interest turns out to be enjoyable after all. If a work holds little appeal for the majority of the class after it has been tried a time or two, however, the teacher should not hesitate to replace it with something else as soon as possible. Nothing makes the study of literature more tedious than plodding though a dull work. It is also worth noting that the high school literature program should be designed primarily for the students to enjoy what they read, and unless the school has an advanced placement program in which students are preparing for special exams, there is probably not much need to study traditional literary movements except very cursorily.

IV. Controversy

Controversy refers to content of a work that might be considered objectionable either by the students or their parents. Works that deal in depth with religious and philosophical beliefs, that contain profanity, or that are sexually explicit, are all areas that can be controversial. Even though today's students are far more informed than previous generations, ojections are likely to be raised if the literature chosen goes to extremes in these areas. The teacher will find it helpful in this regard to determine community attitudes concerning these topics and to evaluate the general level of maturity of the class members before making choices containing passages that could be considered

objectionable. This certainly does not mean that literature chosen should be sanitized or censored, but it does mean that teenagers are often not ready for the same type of literature that might be perfectly acceptable for their college counterparts. The teacher's own discretion is the best guide here.

V. Text

Foreign language teachers have literary texts available in various forms. Teachers might use the complete, original text of the author with or without an end vocabulary and footnotes. When an edition with vocabulary and footnotes is available, however, it is often preferable to an unedited text merely because the diversity of regional dialects often renders the meaning of a particular word or phrase obscure to the reader who is used to standard language only. Also available are excerpts, abridgements and adaptations of the original text.

Excerpts usually form the basis for a literary anthology and introduce the students to the works and style of a number of writers. They are best when the editors have explained the reason for choosing the excerpts and provide enough information about the complete work for the excerpt to be meaningful to the reader. Literary anthologies fit well into courses in which the teacher wants students to become familiar with a wide variety of styles and techniques in a limited period of time.

Abridgements are usually shortened versions of a work, often with unnecessary exposition or lengthy descriptions omitted to make the text more suitable for classroom use. Normally in an abridgement major portions of the text remain and the plot or characterizations are not compromised in any way; the author's original prose is retained throughout.

Adaptations are another matter. In these selections the story line is rewritten by someone other than the original author, almost always in a more simplified language. Unless the adaptation has been done with the utmost care, this may destroy the style of the author and may change the character of the story entirely. Unless the simplified language of an adaptation is needed for an early reading level, the teacher may prefer to avoid it. If one is used, students should understand clearly that the language of the text may differ considerably from the original.

VI. Time Available

The amount of class time that teachers can spend on a literary selection depends on what else they want to do during that time period. On the secondary level, a class is usually livelier and more enjoyable when activities are varied frequently during the period. This means that teachers might spend only a portion of each day's class discussing literature. A pattern which seems to work well for many teachers is to have students read outside

of class a certain number of pages for which they have assigned responsibilities such as answering questions, identifying key persons and events, or interpreting some cultural facet. In class, the assignments are discussed and evaluated, sometimes as an entire class, sometimes in groups, and sometimes by an individual report. Additionally, other curricular objectives for the class have to be taken into account and time provided for them.

On the whole, teachers can reasonably expect students at Level I to read materials on their level at the rate of two pages a day outside of class. Sometimes we might expect more, but on the average, two pages will not seem to be a lengthy assignment to students who are much more likely to do a short assignment. A longer one may seem so formidable that it causes discouragement and a sense of frustration about not being able to complete it. We can increase the average number of pages assigned daily to three for Level II, five for Level III, seven for Level IV and ten or more for Level V and beyond. These assignments, however, must be consistent with our objectives and with any guidelines the school's faculty and/or administration may have developed with respect to length of daily assignments.

VII. Cultural Content

It is fortunate that foreign language teachers over the past score of years have become increasingly aware of the importance of teaching cultural patterns and values of the target culture. The literature of the target culture is often one of the best means to learn about that culture, but students will often overlook the obvious or reinforce old stereotypes if special attention is not given by the teacher to this area through the development of objectives for the teaching of culture in a systematic fashion. The cultural aspect, of course, includes the time period covered within a story, so that the way of life represented in historical literature will often be very different from that found today in the same geographical area.

Among the areas of interest that might be included for study of the target culture are some such as those that follow:

1. relevant geography
2. daily activities
3. dress
4. dwellings
5. food
6. occupations
7. language patterns (e.g., use of familiar and formal forms)
8. significant social attitudes and customs
9. reaction to stress
10. accuracy of cultural information and avoidance of stereotypes

Choosing Poetry

The criteria used to choose prose literature do not help much in choosing poetry. This is due in large part to the nature of poetic language that employs a different kind of syntax and a vocabulary that very often cannot be understood merely by

translation. The metaphors and imagery of poetic language require different approaches than those used with prose. How, then, can teachers choose poetry for language classes?

A big time-saver in choosing poetry is that any one poem is usually fairly short, so that a half-dozen poems can be read in a relatively brief time. While reading, teachers should be conscious of the clarity of expression of the poet for the reader. Is the poem easily understood because of its language, or does the poet use symbolic vocabulary that must be understood before the meaning is clear? Is the vocabulary mostly standard language, or are words of a classical or dialectical nature used? Would students at a certain level probably be able to paraphrase what the poet is saying, or will the poem require considerable help from the teacher?

Asking these kinds of questions will help teachers judge the relative ease or difficulty in reading the poem in order to fix a level where it might best be taught. When in doubt about the best level at which to teach a certain poem, it is also possible to try it out in a class or two as a sort of "pilot project" before making final decisions.

Conclusion

Sooner or later, all teachers of foreign languages must make important decisions concerning which literature will be taught and what its place will be in the total curriculum. If these choices are made on the basis of having developed appropriate objectives thoughtfully rather than haphazardly, the articulation of the total program in enhanced. Use of the checklist included in this article will help in establishing priorities and in determining the suitability of a literary selection for a particular class. The study of literature in high school can be one of the dreariest experiences for students, but choosing literature with some care will give teachers an opportunity to determine that it becomes instead one of the most rewarding.

Notes:

1 The checklist has been used to judge a number of Spanish and French literary selections typically used in high school. Following the Beatie, Martin and Oberst study (see note 5) in which they found the Lix valid for Spanish and French materials, the Lix was tested again using more than a dozen novels for which the readability level is known experientially and it yielded results consistent to what could be expected for known materials. The Lix was also correlated with the Vari-Cartier readability method (FRASE) and it was found that the Lix correlates very highly to FRASE but is much easier and less time-consuming to use.

2 Steiner, Florence. "Teaching Literature by Performance Objectives." Foreign Language Annals 5 (1972): 307 - 312.

3 Scherer, George A. C. "A System for Teaching Modern Foreign Language Reading." Teacher's Notebook in Modern Foreign Languages (Spring 1964).

4 Schulz, Renate A. "Literature and Readability: Bridging the Gap in Foreign Language Reading." Modern Language Journal 65 (1981): 49

5 This conclusion was reached in research done by Bruce A. Beatie, Laura Martin, and Bethany Oberst, Cleveland State University, in an unpublished report, "Repetitions, Recognition, and Redundancy: A Pilot Experiment in Second-Language Reading Skills," p. 18.

IDEA EXCHANGE: MONSTERS
Debbie Reichheld, Valley Forge HS, Parma

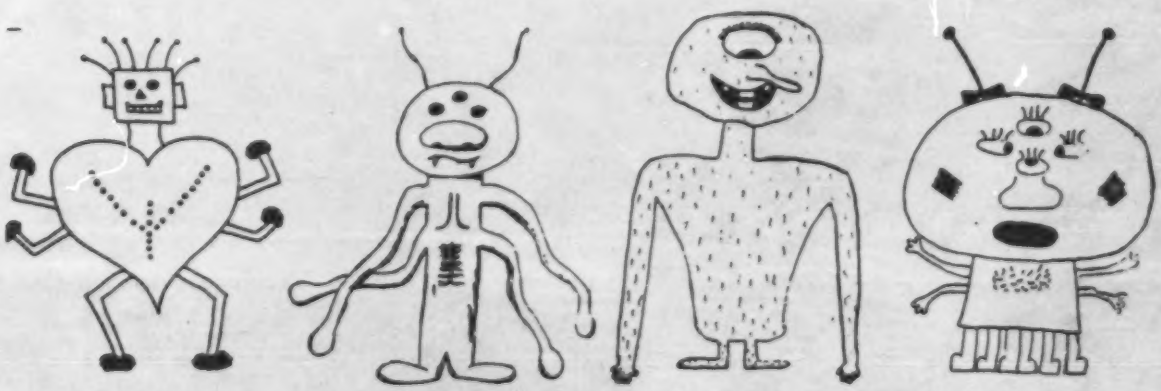
As part of a unit on either parts of the body or descriptions, ask students to draw a monster. Students can use these monster drawings for several communicative activities.

1 Students describe their monster to another student who in the role of "police artist" draws it from hearing the description.

2 Students are asked to role play a TV talk show participant who is an expert on monsters. Other students from the "studio audience" ask questions about the monster and the "expert" answers based on what he or she imagines the life of the monster is like. Questions may include, for example, what the monster wears or eats, what his or her home or job is like, and where he or she goes on vacation.

3 Students are asked to write a description of the monster. The teacher types and dittos several of the good paragraphs. Meanwhile these monster drawings are posted on the board in random order. When students receive copies of the paragraphs, they must match the description of the monster to the correct monster.

Here are examples of student-drawn monsters (reduced in size).



ED230054

ADVANCED SPANISH LANGUAGE CLASSES - THE SEMESTER APPROACH

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Several years ago there was a noticeable decline in the numbers of Edgewood students who went beyond the second year in their study of foreign languages. Many reasons were offered by students when questioned as to their unwillingness to pursue their language training further. The most obvious, of course, was that colleges no longer required foreign language for entrance; another was that only "brains" could take the "excruciating" years of advanced language learning; and a third was that they were never going to become language teachers and of what use would a foreign language be to them.

As I pursued this, I found that many students were interested more in the cultural aspects of language study than in the language itself, and many were willing to take more language courses if the content were approached in a different manner. I knew that many students were turned off by a third year of intense language study concerning the subjunctive and the ingestion of large amounts of vocabulary of little use to them.

When Ohio universities began to announce that they would soon be requiring two or more years of foreign language study at the high school level in order for the student to be admitted unconditionally, I decided to develop an advanced language program in Spanish that would be attractive to the student in several ways:

1 It would be meaningful to the student.
2 It would contain basic elements of grammar.
3 It could be taken at any time after the successful completion of the second-year course.
4 It would not conflict with other major subject areas.
5 It would give the student a good base from which to view the whole of the Spanish-speaking world.

After talking with many former and current students, the following approach was formulated.

Advanced foreign language courses would be offered in a semester format so that students would not be locked into an entire year. These semester courses would be independent of each other and would not need to be taken in sequence. The only prerequisite for any of them would be the successful completion of the second-year course. Each semester course would include a built-in grammar review section, and additional grammar points would be dealt with as needed during the course. All courses would be taught as completely as possible in Spanish.

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Spanish IIIA is subtitled Speak Out and Write On and is essentially a conversation and composition course during which all elementary grammar points are reviewed. The students are assigned short compositions weekly and do skits on materials they are reading. The vocabulary is a basic list covering foods, clothing, sports, the body, the home, and other major vocabulary areas of interest. Several paperback texts are used and are alternated each year.

Spanish IIIB, Panorama de las Americas, is by far the most popular with several sections offered each year. This course deals with the history and culture of Latin America and covers pre-Columbian, colonial and national periods. Emphasis is placed on Mexico, Argentina, Brazil, and Cuba, but as international situations develop, the teacher can shift the focus to the area where these events occur. This is a history course with lectures, discussions, and examinations in Spanish, and the students are also required to take notes in the language. As previously indicated, grammar review units are interspersed throughout the course. Vocabulary is introduced in context and tested during the semester period.

Spanish IVA, The Reign in Spain, is undoubtedly the most difficult of the four semester courses and requires the teacher's recommendation for enrollment. (It has been selected to be the foreign language honors course on a trial basis for the 1983-84 school year.) This is a survey course that deals with the basic history of Spain from its very beginnings including study of the iberos, celtas, griegos, romanos, visigodos and árabes. Additionally, such important individuals as Séneca, Maimónides, Isabel de Castillo and Carlos Quinto are studied. In the modern period Francisco Franco and the present government of Spain are examined. It is impossible during one semester to deal in depth with the history of such a nation. Many students, however, write term papers for their English classes on people or events they have discovered as part of this course.

Spanish IVB is subtitled Bravo! It is an attempt to pull together the cultural aspects of Hispanic life through a study of art, drama, poetry, music and dance, with the major aspect being art. Lectures and slides are presented outlining the life and works of many Spanish masters such as El Greco, Velásquez, Goya, Zurburán, Picasso, and Dalí. Students learn how to compose a painting and then try to execute it. Three art periods are studied: the realistic, the impressionistic and the surrealistic. After each period the student tries to produce a likeness of an object with tempera using the techniques of that period.

During the poetry section of this course, students must analyze and memorize for delivery a poem of their choice. The most difficult topic in this course is the drama section in which students occasionally have trouble comprehending major theatrical

works. Students do, however, enjoy designing sets for plays from the directions given by the playwright. If time permits, students act out several scenes from plays that they liked.

These semester courses have been offered for the past two years and are very popular with the students. Since the prerequisites are limited and courses need not be taken in sequence, more students can take them without having to choose between language and their major areas. Many students, for example, take the conversation and composition course during the last semester of their senior year as a review to help them when taking placement tests in the language. Course content in all four courses is constantly under review and is updated as the teacher observes areas that need further study.

It has been gratifying to see that not only bright students but also average students can profit in many different ways from this approach to advanced language training. Bright students can be challenged in their reading and writing to go beyond what is presented in the classroom. Average students are shown that they too can read and write a second language when the context has been made meaningful, important, and interesting.

IDEA EXCHANGE: CREATIVE CROSSWORD
Barbara Snyder, Normandy H.S., Parma, OH

Creative Crossword is a vocabulary-development game, but it is also useful for reviewing spelling.

There are two versions of Creative Crossword,* limited-answer and open-answer. The open-answer game is easier, but the words used in the limited-answer game can be controlled by the teacher. Basically this game is played like Anagrams or Scrabble. In both versions, two to four students may play on one Creative Crosswords play sheet. Each student must use a different colored pen or pencil to play.

CREATIVE CROSSWORD GAME I - Limited

A set of approximately 50 task cards is needed for each small group playing the game. One fourth of a 3 by 5 index card is a good size for these cards. (Make a master set and ask good students to make enough copies for the class.) Any task which results in a single-word answer may be used for the task cards: translation of vocabulary, antonyms, fill-in-the-blank, questions with single-word answers, definitions, etc.

To play, first shuffle the cards and then deal five cards face down to each student, placing the rest in a pile on the table. The student whose Spanish name is first alphabetically starts.

After looking at the cards, he or she may write the answer to any one of his or her five cards on the play sheet. He or she must also show the card to the other students. (The first word written must cross the square with the asterisk in the center.) That card is discarded and the student draws another card to replace it.

The next student may now write the answer to any one of his or her cards on the play sheet, but the word must cross the first word already written on the play sheet. Students may not write words diagonally or in reverse. The student shows the card to the other players, discards it, and draws another card. The next student now takes a turn, writing the answer to one of his or her cards on the board, crossing one of the words already there. He or she shows the card played (written) and draws another. Play continues in this manner until there are no more cards to be played or until no more words can be added to the play sheet by any player.

Students now figure their scores by adding the numbers from the squares that each filled in. Only those squares in which a student has written a letter count toward his or her score. One student, for example, counts all the squares with a penciled letter and the other counts all the squares in which a pen has been used. The student with the greatest number of points wins.

In playing, words may be written vertically and horizontally but not diagonally. Words may be extended only if the extended word makes sense. One letter of a new word being written on the play sheet may extend an existing word. A student who misspells a word on the play sheet does not get points for that word.

CREATIVE CROSSWORD GAME II - Open

This game is played like the game described above. There are no cards in this game, however, so it is easier for the teacher to plan. Instead there is a topic or category announced by the teacher (descriptive adjectives, for example). Students take turns writing words from this category on the play sheet. Students may use any word they can think of if it can be used in a meaningful sentence concerning the topic. (The teacher may wish to exclude function words.)

The Game Board is shown on the next page.

* Thanks to Ruth Riley who suggested the original version of this game.

CREATIVE CROSSWORD

10	1	1	1	3	1	1	2	1	10	1	2	1	1	3	1	1	1	10
1	8	1	1	1	5	1	1	1	1	1	1	1	5	1	1	1	8	1
1	1	8	1	1	1	4	1	1	1	1	1	4	1	1	1	8	1	1
4	1	1	8	1	1	1	1	1	4	1	1	1	1	1	8	1	1	4
1	2	1	1	8	1	1	4	1	1	1	4	1	1	8	1	1	2	1
5	1	1	1	1	8	1	1	1	5	1	1	1	8	1	1	1	1	5
1	1	1	4	1	1	8	1	1	1	1	1	8	1	1	4	1	1	1
1	3	1	1	1	1	1	8	1	1	1	8	1	1	1	1	1	3	1
1	1	4	1	1	4	1	1	8	1	8	1	1	4	1	1	4	1	1
10	1	1	1	4	1	1	1	1	*	1	1	1	1	4	1	1	1	10
1	1	4	1	1	4	1	1	8	1	8	1	1	4	1	1	4	1	1
1	3	1	1	1	1	1	8	1	1	1	8	1	1	1	1	1	3	1
1	1	1	4	1	1	8	1	1	1	1	1	8	1	1	4	1	1	1
5	1	1	1	1	8	1	1	1	5	1	1	1	8	1	1	1	1	5
1	2	1	1	8	1	1	4	1	1	1	4	1	1	8	1	1	2	1
4	1	1	8	1	1	1	1	1	4	1	1	1	1	1	8	1	1	4
1	1	8	1	1	1	4	1	1	1	1	1	4	1	1	1	8	1	1
1	8	1	1	1	5	1	1	1	1	1	1	1	5	1	8	1	1	1
10	1	1	1	3	1	1	2	1	10	1	2	1	1	3	1	1	1	10

ED230055

A SUCCESSFUL FRENCH WEEKEND CAMP

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"Language Camps" have become increasingly popular as vehicles for extending the foreign-language learning experiences of students and for providing them with the simulated cultural environment of the natives who speak the language. Many of these camps are held during the summer months--major projects requiring considerable resources and large-scale planning. Less ambitious, although still representing a vast amount of time and effort, are the "Weekend Language Camps," shorter versions of the one-week or two-week summer undertakings. This article will describe one such successful "Weekend Language Camp" held for two successive years under the auspices of Raymond Walters college of the University of Cincinnati and with the cooperation and efforts of a group of interested and hard-working high school French teachers in the Cincinnati area (1).

The organizers of the camp had several purposes in mind. First and foremost, of course, was the desire to provide a meaningful learning experience outside of the classroom for the students. Similarly, it was intended that this unique camp experience with immersion in language and exposure to another culture would provide the participants with a new enthusiasm for language study. Equally important was the awareness of the need for languages which the organizers hoped to instill in the community through publicity about the camp. The experience also gave to the dozen-or-so participating teachers the opportunity to interact with one another--to exchange ideas and to share new concepts about their common profession. Finally, since the impetus for the camp came from Raymond Walters College, one purpose was to establish closer ties between collegiate and secondary school language teachers. When judged by these criteria, the experiment proved to be an immense success.

The key to this success was the extensive planning that went into this project. The experience of the first year's camp pointed to the need for numerous changes, so that planning and preparation in the second year was as intensive as in the first year. Beginning in the autumn of each year, all the teachers involved held regular monthly meetings to prepare for the camps that would be held in the spring. The interaction at these meetings was refreshing; new ideas were proposed, areas of expertise identified, and planning responsibilities assigned. The success of such an endeavor depends above all else on the quality of this planning.

The first vital decision to be made involves finding a suitable site for the camp. Selecting a camp site must be done with

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care. The organizers had to make several trips throughout the area to inspect prospective locations. Several criteria must be considered in making the final choice. Are there adequate sleeping quarters? (Cabins that house groups of six or seven are ideal.) Are the food facilities suitable? Is meal service provided by the camp staff? Is there a large building in which larger group activities can be carried on, especially if the weather is inclement? Are the grounds extensive enough for a wide range of outdoor activities? All of these questions must be carefully considered. It is extremely important that the camp be located far enough away from students' homes that they have the feeling of going "out-of-town," yet not so far away that it seems inaccessible.

In both years, the organizers were extremely fortunate in finding superior locations that met all of these tests. In the first year, the group used the modern Marydale Retreat Center located in Northern Kentucky across the Ohio River from the Cincinnati area where all of the students lived. When Marydale was not available in the second year, the group moved to Camp Campbell Gard, a YMCA facility located on a beautiful site six miles north of Hamilton, Ohio. Both of these locations proved to be ideal.

The next important decision involves the selection of students to participate in the camp. The number of students is, of course, partly dependent on the facilities available at the camp site, but the organizers have to make a basic decision about whom to invite. Should the experience be limited to advanced students or should first-year students also be admitted? Does a large group (about one hundred, for example) have more advantages or does a smaller, more manageable group (about forty or fifty)? The Cincinnati group experimented with both approaches. In the first year, there were about 100 participants, including many first-year students. In the second year, the camp was limited to third-and-fourth year and superior second-year students only, and the total number was held to about fifty. Additionally, acceptance to the camp was not automatic in the second year. Students were required to write in French their reasons for wanting to attend, and they had to pledge to speak only French during the entire weekend. The teachers involved in the project all agreed that the second-year camp with its limited enrollment and required level of proficiency provided by far the more advantageous arrangement for such a venture.

In addition to the teachers and students, an important and integral part of both camps was the role played by the six or seven native speakers who participated. These were students in the area involved in programs such as American Field Serivce, Youth for Understanding, and Amity Aides. The work of these young people and their ability to establish rapport with the American students proved to be absolutely essential to the success of the camps. In the second year, a selected number of French majors, and graduate students in area universities were also invited to participate. This latter group took part in all of the planning

and contributed many useful ideas. The spirit of enthusiasm evident throughout both camps came in great measure from the presence of these young French-speaking natives and university language students.

The activities for the weekend were planned in great detail. The teachers learned during the first-year experience that it was unwise to give too much free time to students. Consequently, in the second year, almost every moment of the weekend was carefully planned. Students arrived Friday evening shortly after dinner. They had already been issued "passports" complete with their pictures and with the insignia of the République du Savoir, the official French name for the camp. They presented their passports at the "border" and then had to pass through "customs." The douanier, speaking only French of course, inspected the baggage of the students, thus providing the teachers with a way to avoid alcoholic beverages, cigarettes, etc. At this point the students also received a packet of materials that included their cabin assignments, a schedule of weekend activities (2), a song booklet, a "survival kit" of helpful words and expressions, and a map in French of the layout of the camp (3). Each of the cabins had been given the names of French châteaux (Blois, Chenonceaux, and Azay-le-Rideau, for example), and they all had large signs outside identifying them. The students reported to their assigned château and met with the moniteur or monitrice assigned to that building. The young native-French speakers and university graduate students served as monitors, remaining close to their individual groups throughout the weekend. Their role in making the project a success was, therefore, critical. A special touch that proved to be effective involved displaying pictures of all students assigned to a certain château in a prominent and visible place in that château. These photographs had been obtained beforehand and provided a unique way to show the students, as they arrived, who was to be in their group. In assigning students to the various château, the policy was to separate students from the same school so that a real mix was achieved and cliques were avoided.

At about 8:30 PM the entire camp met in the "Théâtre d'Avignon" (each building in the camp had also been given a French name). Here all the teachers were introduced as well as the monitors. Each teacher and monitor had a specific title: "Premier Ministre," "Présidente de la République," "Gardien de l'Ecurie," "Ministre de Chanson," "Chevalier de la Table Ronde," "Grand Maréchal du Republique du Savoir," "Ministre de la Santé," "Ministre des Danses," "Ambassadrice de la Suisse," and even "Inspecteur Maigret." These titles created a spirit of identification among the students and teachers, and they were used frequently throughout the weekend.

After the introductions, the camp leaders organized a get-acquainted game, "contacts." This game required advance planning, but it was an ideal ice breaker. Each student had an opportunity to meet at least twenty other students. It also gave them an

opportunity to practice French without worrying about extensive vocabulary or structure. All participants had submitted with their applications one or two characteristics about themselves, special interests, a hobby or a talent, for example, or something that made the individual stand out in some way. These traits were listed without identifying the person; it was up to each student, given the same list, to find out whom each characteristic represented. The game went well; the students were enthusiastic and were reluctant to end the game at the time planned.

After the game, the group settled down to do some singing. Several teachers and students had brought their guitars, and each teacher was in charge of a particular song. The music continued until snacks were served. The snack consisted of different types of crêpes--crêpes aux fraises, crêpes aux ananas, and crêpes au sucre. The crêpes had been prepared by several teachers before the camp began. After the snacks a feature film, Un grand amour, a comedy by Pierre Etaix, was presented. During the film several of the teachers prepared popcorn, and cokes were also available during intermission. This was admittedly a departure from the "French" culture and represented one concession to the tastes of the American participants. The movie ended about 12:30 AM. Since thunderstorms had already begun, the students returned to their cabins. There was no difficulty in getting everyone to bed.

Despite heavy rains that had occurred during the night, Saturday started with sunshine, but this promising beginning deteriorated into a day that became cold and cloudy. Breakfast was served at 8:30 AM (jus d'orange, une omelette au fromage, du toast, de la confiture), and group activities began at 9:00 AM. All the students were divided into three groups. Each of the châteaux had previously been assigned a different color and all the individual packets of materials were color-coded. Students were directed to their assignments with the help of these colors. Each activity lasted approximately fifty minutes, and students then exchanged activities with another group. The activities included such amusements as "Les Jeux" (games held inside at the "Théâtre d'Avignon"), "le Camp des Prisonniers" (held outside at the "Terrains des Jeux"), and "le Jeu de Piste" (which started at the "Place de la Concorde"). Different teachers were in charge of each of these activities. The game room for example, had three to four teachers with a variety of French games available ranging from Mille Bornes, Monopoly, and Scrabble to other board games like Les Grandes Routes de France. Teachers explained the games and helped the students with vocabulary if necessary. One of the young Amity scholars, a French native, was in charge of the Camp des Prisonniers, an active French sport, while the Jeu de Piste, a form of our Scavenger Hunt, was worked out by a native French teacher who was one of the organizing group. All in all, the morning was a great success. Students enjoyed the different and varied activities, while at the same time they were not only increasing their vocabulary but were constantly using the French language.

Lunch was served at 12:30 PM. The cook at the camp had outdone herself, preparing Quiche Lorraine, saldade à la vinagrette, du pain frais et des fruits frais (pommes, ananas, fraises, bananes). Earlier that morning 38 Cub Scouts and their fathers had arrived at the camp for the weekend. While the language camp participants had their lunch, the Scouts were also in the lunchroom. They listened in amazement as the students spoke French and were even more astonished when they discovered all the activities that had been planned. There was no difficulty having two such diverse groups together; the cabins were completely separate, and the grounds were large enough so that each could plan appropriate activities; in fact, the two groups saw each other only at mealtime.

Although various outdoor activities had been arranged for part of the afternoon, these plans had to be altered suddenly because of the unfriendly weather. From 1:00-2:00 PM, however, the students were able to get in at least one outdoor activity, pétanque, soccer, tennis, or volleyball. At 2:00 PM when the rains started again, everyone immediately met in the Théâtre d'Avignon where students and teachers organized different impromptu activities. Some students were interested in continuing the board and card games they had learned that morning. One of our native speakers showed her slides of Switzerland and talked about her home life. Another group worked with the "bricolage," specifically, kite making, and a fourth group spent time watching various selected short movies and commercials. There were enough activities so that everyone had something to do and could easily find a specific interest. Fortunately, the large recreational hall, the "Théâtre d'Avignon," had a built-in fireplace, a stage and a large multi-purpose room that could hold more than one hundred students. At approximately 3:15 PM folkdancing started. Everyone became involved in learning the dances of Bourg-en-Bresse and Brittany taught by two of the teachers who were expert at these dances. This activity lasted over an hour and was so successful that many students wanted to continue folkdancing the following day. Next, students began to prepare skits that were to be presented in the evening. Groups met with their assigned monitor who supplied them with assorted items that had to be used in some way in the skits. There was a great deal of enthusiasm in preparing these skits, in large part a tribute to the leadership of the monitors but also due to the students themselves with their clever ideas and their increased ability to handle the language.

At 5:30 PM dinner was served with boeuf bourgignon as the "plat de résistance." After dinner, some students continued working on skits and others preferred to have a few free moments to get dressed up for the evening. At 7:30 PM Père DeLange, a French priest from Brittany living in the Cincinnati area, celebrated a French mass. This was the first opportunity for many students, Protestant and Catholic alike, to attend a mass in French, and it provided one of the highlights of the program. The skits for the evening then began, complete with costumes and scenery. Everyone

enjoyed the originality demonstrated in these Thespian efforts. Cold and rainy outside, an indoor "campfire" was started in the fireplace. This brought an extra warmth and a special atmosphere of camaraderie that was in turn heightened by the songs and music that followed the skits. Refreshments were served (coke and pizza), and a "discothèque" and "French Casino" opened. Both of these were held in the same Recreation Hall. Students who liked to dance continued into the early hours of the morning while others, using artificial money distributed to them for playing purposes, preferred to visit the casino. All agreed that the evening was a tremendous success.

The rains that had started Saturday continued Sunday. It made little difference, however, to the activities that had been arranged. The indoor campfire was continued, and a "Kermesse" that had been planned for outdoors was simply moved inside. After a presentation by one of the native speakers on the history of Paris, the Carnival began. Each teacher was in charge of a specific booth (eight to ten booths in all) and each student was given a specific sum of "play money" to use. The young people enjoyed the carnival immensely. The various games gave them a unique opportunity to learn new vocabulary. The "Kermesse" ended at 11:30 AM, and the students counted their money so that prizes could be awarded to those who had won the most. A "graduation" ceremony was held next with certificates handed out to everyone who had participated in the camp (4). Prizes were given for the best skits and for those who had won the most "money" at the Casino and at the Kermesse. The young native speakers who participated as monitors also received gifts. The speakers during the award ceremony also made a special effort to compliment the students and to make them feel that they had been a real part of the camp. At 12:30 PM lunch was served (coq au vin), and at 1:00 PM the camp ended.

The success of this particular French Weekend Camp depended on a number of factors. First and foremost, the long hours of planning provided the key to making the undertaking a worthwhile learning experience. The organizers had to consider carefully the nature of each activity, its proper place in the schedule of events, and its suitability for the goals of the camp. Equally important was the spirit of cooperation that permeated the entire weekend. Teachers, monitors, and students worked closely together. The teachers divided the work and accepted responsibility willingly. When something needed to be done, a teacher was there to take charge. The young French-speaking "monitors" added an international atmosphere to the camp and established remarkable rapport with the young Americans. Finally, the students themselves proved to be the essential element; they spoke French faithfully and demonstrated a refreshing enthusiasm and appreciation for all the activities.

The weekend camp can be a useful vehicle for motivating language students and for providing them with a unique opportunity to function in a simulated cultural environment different than

their own. But many criteria must be met before undertaking such a project: A site with suitable facilities, an adequate pool of students, the cooperation of enough teachers to carry out the many tasks, and the availability of native speakers are just a few. The work is exhausting for those organizing such a project, but the sense of accomplishment that comes with the successful camp is reward enough.

Notes

1 Participating teachers were: Judy and Bill Baughin, Raymond Walters College, University of Cincinnati; Pam Berger, Greenhills HS; John Cassini, Wyoming HS; Christian Dumas, Mariemont HS; Pat Ernsting, Ursuline Academy; Cindy Figgatt, Indian Hill HS; Jane Goepper, University of Cincinnati; Sister Madeleine Himmler, Seton HS; Marilyn Herring, Ursuline Academy; Chris Krumplebeck, Indian Hill HS; Dave McDiarmid, Cincinnati Country Day; Beth Meier, Greenhills HS; Karen Rosen, Mother of Mercy; Roger Rosen, Elder HS; and Mary Sheridan, Indian Hill HS.

2 ITINERAIRE DES ACTIVITES

vendredi, 12 mai

1930-2000	Arrivée à la République / Entrée au camp (Passez par la douane, les passeports, etc.)
2000-2030	Réunion dans votre château
2030	Introductions et discussion des événements pour le weekend / Théâtre d'Avignon
2045-2145	Contacts / Théâtre d'Avignon
2145-2245	Les chansons / Théâtre d'Avignon
2230-2300	Rafraichîssements / Le Restaurant de passe-temps
2300-2430	Le Film (Un Grand Amour) / Théâtre d'Avignon
0100	Extinction des lumières

samedi, 13 mai

0800	L'heure de réveil	
0820	Petites scènettes (préparations)	
0830-0900	Le petit déjeuner	
0900-0950	Groupe Bleu	Les jeux / Théâtre d'Avignon
	Groupe Jaune	Camp des prisonniers / Champs de Mars
	Groupe Vert	Jeu de piste / Place de la Concorde

1000-1050	Groupe Jaune	Les jeux / Théâtre d'Avignon
	Groupe Vert	Camp des prisonniers / Champs de Mars
	Groupe Bleu	Jeu de piste / Place de la Concorde
1100-1150	Groupe Vert	Les jeux / Théâtre d'Avignon
	Groupe Bleu	Camp des prisonniers / Champs de Mars
	Groupe Jaune	Jeu de piste / Place de la Concorde

1200-1300 Le déjeuner / Le Restaurant de passe-temps

1300-1500 Les sports. Choisissez deux sports. Signez la liste qui se trouve au Restaurant. Chaque activité dure une heure.
- Pétanque / Champs de Mars
- Soccer / Champs de Mars
- Volleyball / Terrain de Jeux
- Bricolage / Théâtre d'Avignon
- Tennis / Terrain de Jeux

1515-1630 Les danses folkloriques / Champs de Mars

1630-1730 Préparations de scènettes / Théâtre d'Avignon

1730-1830 Dîner / Le Restaurant de passe-temps

1900-2000 La messe / Théâtre d'Avignon
Les jeux / Chateau Azay-le-Rideau
(pour ceux qui ne veulent pas y aller)

2030 Présentation de scènettes / Théâtre d'Avignon

2130 Le Feu de Camp

2230-0100 Discothèque-Casino / Théâtre d'Avignon

dimance, 14 mai

0830-0900 Petit déjeuner / Le Restaurant de passe-temps

0900-1000 L'Histoire de Paris / Théâtre d'Avignon

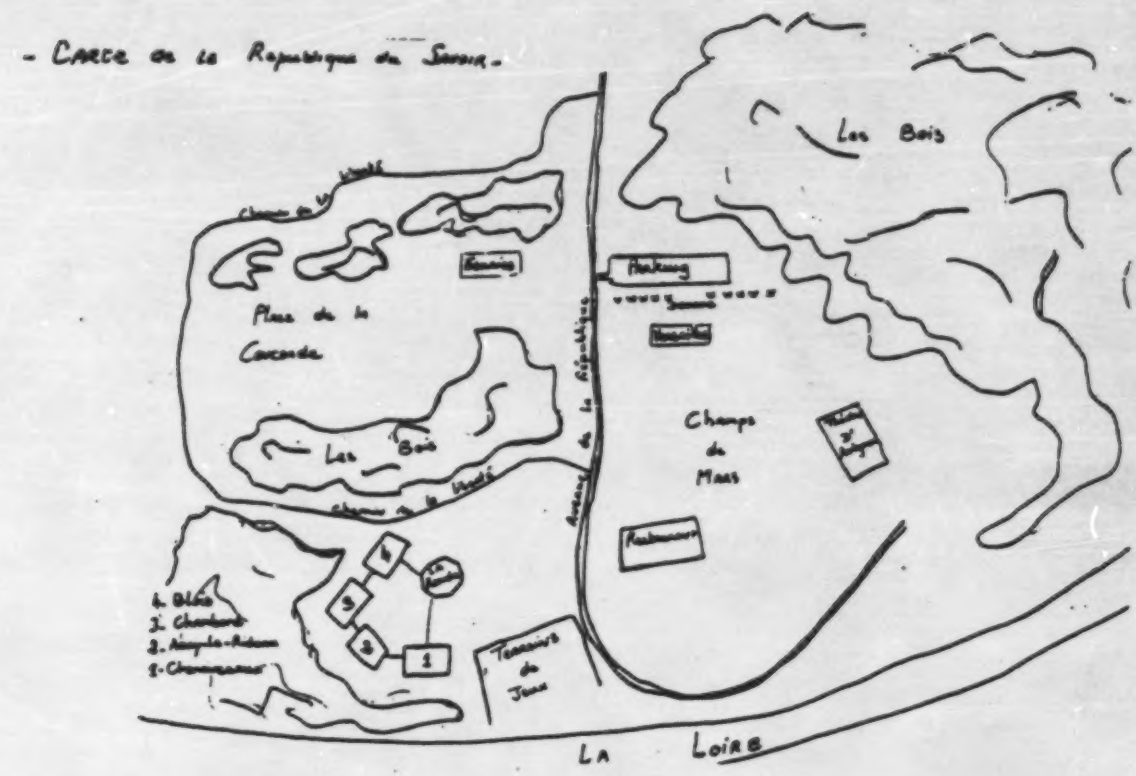
1000-1130 Kermesse / Théâtre d'Avignon ou Champs de Mars

1130-1200 Présentation de Certificats et cérémonie finale / Théâtre d'Avignon

1200-1300 Déjeuner / Le Restaurant de passe-temps

1330 Départ

3 Map of campgrounds.



4 Certificate of participation.

LA REPUBLIQUE DU SAVOIR
DONNE
CE CERTIFICAT DE MERITE
A
POUR AVOIR ASSISTE A UN SEJOUR
FRANCAIS ET POUR AVOIR PARTICIPE
AU PROGRAMME LE 12, 13 ET 14 MAI 1978.
FAIT LE 14 MAI
A CAMP CAMPBELL GARD
LA VILLE DE RAISON
REPUBLIQUE DU SAVOIR
PRESIDENTE DE LA REPUBLIQUE
CONSUL GENERAL DE LA REPUBLIQUE

IDEA-EXCHANGE: PAPER PLATE MEALS
Frank May and Barbara Snyder,
Normandy H.S., Parma

An interesting and useful project that is done during a unit on food is making paper plate meals. A pile of old magazines, the most inexpensive paper plates available, scissors, and paste are provided for students to use. Students have previously been asked to bring in old magazines that contain many pictures such as Family Circle and McCalls, and club funds are used for consumables such as the paper plates and paste. Each student is given a paper plate and must look in the magazines for pictures of foods to make a meal, for example, a meal that they like, a typical meal, a holiday meal, or a meal that might be served in the cafeteria. These food pictures are then cut out of the magazines and pasted on the paper plate. Each student now has a plate containing a different meal. These plates can be used as a visual aid for several class activities.

1 Students may describe their meal to other students ("My favorite food is ice cream"), they may ask each other questions about their meals ("Do you eat salad for lunch every day?), or they may be asked to describe another student's meal to the class ("Mary eats chicken, potatoes, and vegetables for supper").

2 The teacher may provide a list of questions that students must answer by asking questions of other students. For example, the teacher's question might be, "Who eats vegetables with their meal?" Students then ask each other, "Do you eat vegetables?" Students answer according to what they included on their paper plates. If there is a vegetable on their plate, they may answer affirmatively and the questioning student writes the answer, "John eats vegetables."

3 The paper plates can be used in a restaurant simulation with several of the plates designated as meals that may be ordered. Students must order the meal and the "waiter" must bring the correct meal to them.

4 Decision-making exercises may be based on the paper plate meals. The class, for example, may vote on which of the meals is the most delicious, the most nutritious, the most fattening, or the least appetizing. Students may decide which meal is the best Sunday breakfast, the best school lunch, or the best holiday dinner; which meal would most likely be prepared by a good cook, by a teenager, or by a famous chef; or which would be a good meal for a child, a teacher, an astronaut, a hungry lion, or for E.T.

5 Students may write a paragraph about the meal they have selected, identifying the foods and describing the meal or event during which it might be served. The teacher may type up several of the good paragraphs without identifying the student who wrote it. The paper plates containing their meals may be posted on the bulletin board in random order. Students then must read the paragraph and match each one with the correct paper plate meal.

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CONTROLLED COMPOSITION OR COMPOSITION OUT OF CONTROL? USING THE DICTIONARY EFFECTIVELY

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Regardless of their preparation, when students begin to write in a foreign language they may feel the temptation or perceive a need to visualize sentences as literal word-for-word translations from English to the target language. (This is also true in the opposite direction when reading is first experienced.) This phenomenon is usually accompanied by a lack of attention to the precise meaning of the words involved as well as a lack of awareness of the context. As teachers, we wish to control the students' beginning efforts in composition so that they do not make too many grammar or vocabulary errors and thus produce unintelligible compositions that are out of control and beyond correction and revision. One way to avoid such unsatisfying products is to provide the students with a knowledge and understanding of the dictionary at the outset. A sizable number of composition errors can easily be traced to an incorrect or ineffectual use of the dictionary. (We use "dictionary" here to mean a bilingual Spanish-English/English-Spanish dictionary.)

The following is a unit on dictionary usage that we have designed for our students in a third-year Spanish composition course. We have identified four common "errors" that cause student compositions to go out of control: 1) misspellings; 2) vocabulary selection; 3) grammar/syntax miscues; and 4) the narrowness of English expressions and idiomatic English usage. For each category we give an explanation with an example and a set of "dictionary awareness" exercises for practice. We use the unit at the beginning of the course and usually divide it into five sections. The following materials are addressed directly to the student and may be changed and adapted easily to suit various levels of instruction and methodology. [We include for teacher use examples of some of the possible answers in brackets; they do not, however, appear in the materials that the students receive.]

Using a Dictionary Effectively

As you begin to write in Spanish you will find that the bilingual dictionary is an extraordinary resource tool. If used well, it can help you communicate better; if used poorly, it can virtually block communication. Effective use of the dictionary can be accomplished with an awareness of its pitfalls and virtues, followed by conscientious practice. The following materials are designed to teach you how to use your dictionary better. To do the exercises, you will need a regular Spanish-English/English-Spanish dictionary. When the exercise asks you to use your dictionary, find the appropriate item and write it down.

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I. Spelling correctly

It's possible for you to write nonsense if you spell a word incorrectly when you look it up. If you mean to look up "hoarse" but spell it H-O-R-S-E, the resulting sentence "Estoy caballo hoy" will be meaningless to a Spanish speaker. Look in your dictionary to find the Spanish word that should be used for "hoarse.' [ronco]

Following are some words that sound alike but are spelled differently. How would you express each of them in Spanish?

1	sun - son	[sol - hijo]
2	their - there	[su - allí]
3	nose - knows	[nariz - sabe]
4	not - knot	[no - nudo]
5	minor - miner	[menor - minero]
6	ate - eight	[comió -ocho]
7	pale - pail	[pálido - cubo]
8	meat - meet	[carne - encontrar]
9	whose - who's	[cuyo - quién está]
10	hair - hare	[pelo - liebre]
11	hole - whole	[agujero - entero]
12	right - write	[derecho - escribir]
13	soul - sole	[alma - único]
14	to - two - too	[a - dos - también]

When you look a word up in the dictionary, be sure that you spell the English word correctly.

II. Vocabulary selection

In order to use a dictionary effectively, you must consider exactly what the word means in the context in which it appears, words get their meaning from their context. You cannot merely look up the word without thinking about its meaning.

There is one precept that is very important when using a dictionary. First, of course, you look in the English-Spanish part to find the Spanish translation for the English word you are working with. After you find a Spanish word, you must then cross-reference the word. That means looking it up in the Spanish-English section to be certain that you have chosen the appropriate word or expression. For example, if you look up the word "date," the dictionary lists the Spanish words cita, fecha, and dátil. Some dictionaries will explain the differences between them. If yours doesn't include explanations, you must cross-reference the words to find out the differences in their meanings. Look up the three Spanish words cita, fecha, and dátil now. Match the words with their meaning: a) the fruit of a palm tree; b) an appointment; c) a calendar date. [a - dátil; b - cita; c - fecha]

If you had used a word for "date" without cross-referencing, you might have written a meaningless sentence. This exercise has

some words that, like "date," have several different meanings in English. Use your dictionary and cross-reference the words. Then write down the Spanish word you would use in each sentence.

1	leave	a.	He left yesterday.	[salir]
		b.	He left me a book.	[dejar]
		c.	He left his family there.	[dejar, abandonar]
2	time	a.	It's time for him to come.	[hora]
		b.	I'll do it this time.	[vez]
		c.	Do you have time?	[tiempo]
3	glass	a.	He'll put on his glasses.	[anteojos, gafas]
		b.	Do you want a glass of water?	[vaso]
		c.	The window is make of glass.	[vidrio]
4	blind	a.	John is blind.	[ciego]
		b.	We need a new blind for this window.	[persianas]
5	raise	a.	They raise cattle.	[criar]
		b.	They raise corn.	[cultivar]
		c.	Raise your hand if you know the answer.	[levantar]
6	play	a.	He plays the piano well.	[tocar]
		b.	She likes to play basketball.	[jugar]
		c.	He plays the part of a detective in the movie.	[desempeñar, hacer, representar]
7	country	a.	We live in a great country.	[país]
		b.	I like to live in the country.	[campo]
8	move	a.	He moves his hands a lot.	[moverse]
		b.	His family moves a lot.	[mudarse]
9	side	a.	Play the other side of the record.	[cara]
		b.	Their side won the election.	[partido]
		c.	The side of the house is gray.	[lado]
10	scale	a.	Put the meat on the scale.	[balanza]
		b.	What scale is used on that map?	[escala]
		c.	This is scale from the fish we caught yesterday.	[escama]

III. Know the part of speech

Another potential source of error is to misunderstand the part of speech. What does the word "mine" mean? Unless you see or hear it in a sentence, you don't know if it means a hole in the ground or something that belongs to "me." Look at these two sentences and then answer the questions that follow:

A. John works in a mine.
B. That book is mine.

1. In which sentence is "mine" a possessive? [B]
2. In which sentence is it a noun? [A]
3. Look in your dictionary under "mine." What word is given there for "mine" as a noun? [mina]
4. What word is given for "mine" as a possessive pronoun? [mío]
5. Which word should be used in sentence A? [mina]

The following words are used as different parts of speech. Identify the part of speech of the given word in each sentence. Then look it up in your dictionary and select the Spanish word that should be used. (Give the dictionary "citation form" of the word; you don't need to put it into the correct tense, for example.)

1 left - one is a verb and one is a noun
   a. He left the house quickly. [verb - salir]
   b. He lives in the house on the left. [noun - izquierda]

2 that - one is a demonstrative adjective; one is a conjunction
   a. That man is big. [d.adj.- ese, aquel]
   b. I know that John is here. [conj. - que]

3 while - one is a noun and one is a conjunction
   a. She slept while I read. [conj. - mientras]
   b. I slept a while. [noun - rato]

4 lie - one is a verb; one is a noun
   a. He told a lie. [noun - mentira]
   b. He wants to lie down. [verb - acostarse]

5 as - one is a conjunction of manner; one is a conjunction of time
   a. He did it as I told him to do it. [manner - como]
   b. He did it as I read my newspaper. [time - mientras]

6 chop - one is a verb; one is a noun
   a. I would like the pork chop. [noun - chuleta]
   b. He chopped the wood. [verb - cortar]

7 down - one is a noun; one is an adverb
   a. I looked down. [adverb - abajo]
   b. The insulation in my vest is pure down. [noun - plumón]

8 park - one is a verb; one is a noun
   a. Let's park in the driveway. [verb - estacionar]
   b. Let's go to the park. [noun - parque]

9 just - one is an adjective; one is an adverb
   a. I have just two dollars. [adverb - solamente]
   b. He is a very just man. [adjective - justo]

10 last - one is an adjective; one is a verb
   a. The lecture will last an hour. [verb - durar]
   b. This is the last sentence. [adjective - último]

Look to see if a word has more than one part of speech; if it does, make sure you choose the correct part in your translation.

IV. Complications caused by English idiomatic structure

While idiomatic expressions and idiosyncracies abound in every language, verbs pose the greatest problem in Spanish-English contrasts. The verbs used in the following exercises, "to put" and "to run," give ample evidence of the problem. There is no question that the basic meaning of "to put" is rendered into Spanish by the word poner. When you look up "put" in the dictionary, however, you will find that it occupies considerable space. First some meanings will be given that may have numbers by them. This means that the basic word "put" can be used with all of those meanings. If you select one of them, you have to cross-reference it in the Spanish-English section.

Open your dictionary and find "put" in the English-Spanish section. The first meaning given will be the most common, something like poner or colocar. Cross-reference them now to find out if there is any difference between those two meanings (generally not; they are usually interchangeable). Another meaning given may be exponer. Poner and exponer are not generally interchangeable. Look them up in the Spanish-English section. One dictionary says for poner, "to put, place, lay, set; to arrange." A comma between words indicates that they express the same basic idea; a semicolon indicates that there is a semantic difference. For exponer, one dictionary says, "to expose; to abandon; to expound; to show." You can see from this that they are not interchangeable; you have to choose the one that best fits your English meaning.

After listing the basic meanings, the dictionary will list expressions using the word. A basic difference between English, which is a Germanic language, and Spanish, which is a Romance language, is that English allows many different "prepositions" to be used with verbs thereby modifying the basic meaning of the verb. For "to put," this includes such expressions as "to put up," "to put out," "to put down," etc. One dictionary lists 61 different expressions with "to put," and a number of them have several different meanings! Since Spanish does not allow this type of construction, a word-for-word translation from English into Spanish will result in gibberish. When working with expressions of this type, therefore, you must see if there are any "prepositions" used with the verb and, if so, what is the meaning of the entire verb/preposition unit.

Let us suppose that the sentence has the expression "to put down." See what your dictionary gives. One dictionary lists, "deprimir, abatir, humillar; dar una tapaboca; hacer callar; sofocar; suprimir, abolir; impugnar, confutar; poner debajo." (Your dictionary may have some other forms not given here and may not have all of those listed here.) Since there are semi-colons, you know that the dictionary writer feels that there are several different basic meanings here. You must, therefore, have the

expression in a sentence; words get meaning only when they are used in a context. If the sentence is, "The army put down the rebellion," which of the words given would be the most appropriate?

To find out which is best, you need to cross-reference the words. Because of your background in Spanish, you might eliminate some words without cross-referencing; it seems obvious that humillar ("to humiliate") and hacer callar ("to make someone shut up") are not appropriate. When you cross-reference the items that seem most appropriate, however, none of them seems to fit. One reason is that sofocar looks like "to suffocate," so you have not looked it up. When you do cross-reference it, however, you find that one of its meanings is "to put down an insurrection or rebellion." Therefore, the most appropriate word for "to put down" in this context is sofocar. It is obvious that cross-referencing is an absolute necessity.

If the context for "to put down" were "They are always putting me down," which might be the appropriate choice? Certainly not sofocar. Do some cross-referencing now, and decide which you think would be the best choice. [humillar]

You should realize, too, that both English and Spanish often have other verbs that express the same idea as a simple verb with a preposition or adverb. For example, "to put out" can be the same as "to extinguish" and "put in" can be "insert." There are many synonyms of this type.

To help you understand the various types of problems and to give you practice in identifying the meaning of words in context, do the following exercises on "to put" and "to run."

Exercises on "to put"

Examine "put" in the following sentences, and give an English definition, explanation, or synonym of the verb unit. Then use your dictionary to find out how best to express the meaning in Spanish in each case. Sometimes you will find the word by looking under "put;" other times you will need to think of an English synonym that you can then look up. You are not asked to translate the sentence into Spanish; the assignment is only to tell what Spanish expression would be used to translate the English expression involving "to put."

1 to put
   a. He put the book there. [colocar, poner]
   b. She puts the room the way it should be. [arreglar]
   c. Let me put this question to you. [hacer una pregunta]

2 to put up
   a. Put up or shut up. [apostar]
   b. They put me up for the night. [hospedar, alojar]
   c. We put up three quarts of tomatoes. [conservar]

d. She put up her umbrella. [abrir]
e. When are they going to put up the new building? [edificar, construir, levantar]

3 to put up for
a. They put their house up for sale. [poner en venta]
b. The Republicans put up Reagan for President. [presentar como candidato]

4 to put up with
a. I cannot put up with all that noise. [aguantar, tolerar]

5 to put down
a. Put the books down. [poner]
b. Every time I say something, he puts me down. [humillar, degradar]
c. The airplane put down safely at the airport. [aterrizar]
d. He puts everything down in writing. [anotar, apuntar, poner por escrito]
e. The Army put down the rebellion. [sofocar]

6 to put on
a. Did you put on your new dress? [ponerse]
b. Did you put on your new shoes? [calzarse]
c. He put on a big act. [fingir]
d. The Theater Department put on a good play. [representar, producir]
e. You're putting me on! [tomar el pelo]

7 to put out
a. He put out the cat before going to bed. [poner en la calle]
b. He put out the fire before going to bed. [extinguir]
c. He put out the light before going to bed. [apagar]
d. When will they put out the new edition of the book? [publicar]
e. Trees put out leaves in the Spring. [brotar]

8 to put off
a. Let's put that off for a couple of days. [aplazar]
b. His whole attitude put me off. [desilusionar]

9 to put over
a. We sure put something over on him. [engañar]
b. I would rather we put that over until next week. [aplazar, posponer]
c. Will you put those books over here? [poner]
d. When did they put a new bridge over the old highway? [edificar, construir, levantar]

10 to put in
a. They should put that in practice. [poner en práctica]
b. Will she put in an appearance tonight? [presentarse, aparecer]

c. When will they put in the new furnace? [instalar]
d. He put his hands in his pocket. [meter]
e. Did you put in the missing words? [insertar, añadir]
f. He put in a claim for his stolen jacket. [reclamar]
g. How much time did you put in where you used to work? [pasar]
h. I put the fear of God in him. [intimidar]
i. The ship put in at Barcelona. [hacer escala, echar a tierra]
j. He put in for the new position at work. [solicitar]

11 to put into
a. She put the key into her purse. [meter]
b. We had to put this into Spñanish. [traducir]

12 to put away
a. I put away all of my things. [guardar]
b. I hope they put him away for a long time. [encerrar, encarcelar]
c. He can put away three hamburgers and still eat a whole pizza! [comerse, devorar]

13 to put up to
a. She asked us to put it up to a vote. [poner a votación]
b. Who put you up to that? [incitar, urgir]

14 to put to
a. I have put the baby to bed. [acostar]
b. They put the criminal to death. [hacer morir, quitar la vida, ejecutar]

Exercises on "to run"

To continue practice in considering all aspects of the word, its context, and its meaning, look at the following English sentences, all of which have a form of the verb "to run." As in the previous exercises, you don't need to translate these into Spanish; merely indicate the Spanish words you would use to translate them.

1 to run
a. John runs quickly. [correr]
b. The car runs well. [funcionar]
c. The river runs slowly. [fluir, correr]
d. Will you run the bath for me? [llenar el baño]

2 to run ahead of
a. He ran ahead of the others. [correr delante]
b. We ran ahead of schedule. [progresar]

3 to run into
a. I ran into an old friend yesterday. [encontrarse con]
b. The car ran into a wall. [chocar con]
c. The thief ran into an alley. [correr, escapar]

d. That will run into millions of dollars. [costar]
e. We ran into a serious problem with that. [encontrar]
f. They always run that subject into the ground. [aburrir]
g. He ran into debt because of poor budgeting. [encurrir, encontrarse en la deuda]

4 to run down
a. He ran down the battery. [gastar, agotar]
b. He ran down the street. [bajar corriendo]
c. He ran down the class list. [pasar lista]
d. He ran down the pedestrian. [atropellar]
e. He ran down everything I said. [criticar, defamar]
f. He ran down the information in the book. [buscar, encontrar]
g. His watch ran down. [pararse, acabarse]

5 to run for
a. She will run for president. [presentarse como candidato]
b. She will run for an hour. [correr por]
c. This show will run for three weeks. [representar]
d. Please run for a doctor. [correr por]

6 to run against
a. The bike ran against the post. [chocar con, topar con]
b. The candidate will run against three opponents. [competir contra]
c. That runs against my grain. [ser contrario]

7 to run along
a. He told me to run along the shore. [correr]
b. He told me to run along and not bother him. [irse]
c. The path runs along the bank of the river. [seguir, pasar]

8 to run in
a. Intelligence runs in my family. [estar en la sangre]
b. I'll run in the store for just a minute! [entrar al pasar]
c. Did you run in the rain? [correr]
d. The salmon run in the Spring. [remontar]
e. The police ran him in because he robbed the bank. [detener, encerrar]

9 to run on
a. The professor ran on about that point for 20 minutes. [hablar, seguir, continuar]
b. The car runs on gas. [consumir, funcionar]
c. She runs on about her grandchildren. [hablar sin cesar]
d. He runs on the street instead of the sidewalk. [correr]

10 to run over
a. He accidentally ran over the bike with his car. [atropellar]
b. He ran over to Mable's to borrow sugar. [ir]

c. Run over that point with me one more time. [repasar]
d. The sink ran over because the drain was stopped up. [derramar, rebosar, sobrellenar]

11 to run out
a. We ran out of soap. [agotar, acabarse]
b. He ran out of the room. [salir corriendo]
c. I ran out of money. [andar corto, quedarse sin, agotar]
d. They will run out the red carpet for him. [dar una calurosa bienvenida]

12 to run up
a. She ran up the stairs. [subir corriendo]
b. She ran up the seam with her Singer. [coser]
c. She ran up the flag. [levantar]
d. She ran up a large bill on her MasterCard. [incurrir, subir la deuda]

13 to run off
a. His wife ran off with another man. [huirse con]
b. The car ran off the road. [desviar]
c. He ran the car off the road. [forzar]
d. Will you run off 300 copies of this? [hacer copias]
e. The good guys ran the bad guys off the ranch. [expulsar, desterrar]

14 other sentences with "run"
a. Paco never runs after women. [perseguir]
b. The ship ran aground. [zozobrar, embarrancarse]
c. He ran off with all the money. [huir, escaparse]
d. Your bill runs to $1000. [sumar]
e. I have to run to the bank. [ir rápidamente]
f. I ran across the book I was looking for. [encontrar]
g. He's let his house run to seed. [decaer]
h. You have to run the risk. [correr el peligro]
i. The child is running a fever. [tener]

V. Combined Practice

When students use the incorrect word, the sentence may not be understandable in Spanish. Since teachers know both English and Spanish, they can usually understand what a student is trying to say. However, native speakers of Spanish who don't know English would find the sentences completely incomprehensible. The following are some sentences that students have written selecting wrong words from the dictionary. They show all of the types of errors presented here.

1) Can you understand what the student meant in English?
2) Can you write it correctly in Spanish?

1 La raza terminó en una corbata.
[The "race" ended in a "tie."]
[La carrera terminó en un empate.]

2 Miguel no salió una voluntad cuando murió.
[Michael didn't "leave" a "will" when he died.]
[Miguel no dejó testamento cuando murió.]

3 Voy a mentir bajo en la cama por una mientra.
[I'm going to "lie down" in the bed for a "while."]
[Voy a acostarme por un rato.]

4 El bandido dió arriba.
[The bandit "gave up."]
[El bandido se rindió.]

5 Ella fundó al hombre de silla en su oficina.
[She "found" the "chairman" in his office.]
[Encontró al jefe en su oficina.]

6 Hubo explosión y la casa azuló arriba.
[There was an explosion and the house "blew up."]
[Hubo explosión y la casa se reventó.]

7 Es Chile hoy.
[It's "chilly" today.]
[Hace fresco hoy.]

8 Ellos tiraron abajo sus brazos cuando oyeron las inyecciones.
[They "threw down" their "arms" when they heard the "shots."
[Echaron sus armas a la tierra cuando oyeron los disparos.]

9 El va a viento el reloj antes de ir a cama.
[He's going "to wind" his watch before "going to bed."]
[Va a darle cuerda al reloj antes de acostarse.]

IDEA EXCHANGE: MAGAZINE SCAVENGER HUNT
Charles Richardson, Ohio University

The Magazine Scavenger Hunt is a vocabulary game.

First ask students to bring in old magazines: American magazines such as Woman's Day and Better Homes and Gardens are excellent because they contain many pictures. Meanwhile prepare a list of 10 to 15 vocabulary words such as a list of foods or kinds of clothing. Divide students into small groups of three or four students per group and give each group several magazines. Hand out the list of vocabulary items and at the signal to begin, students search for illustrations of each vocabulary item on the list. Students must use only the target language while they are searching: Use of English disqualifies that group from winning. The first group that is able to find illustrations of all items on the list is the winning group.

After the game the teacher can collect the good illustrations found by students and use them as a bulletin board display.

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CREATIVE ACHIEVEMENT TESTS IN THE FOREIGN LANGUAGE CLASSROOM

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Most teachers today have learned to use a variety of interesting activities that provide students with the opportunity to be creative and to communicate with each other. Testing, however, is a different matter. Most tests today, both commercial tests that accompany the textbook and teacher-made tests, would not be substantially different from tests used a generation ago. Instead of measuring students' communicative competence, they test students' linguistic competence, that is, they measure knowledge of grammar and syntax. Additionally, they measure language skills in impersonal contexts rather than in situations that are meaningful to the students. Here is an example:

1 Fill in the correct imperfect form of the verb.
Mi hermano _____ matemáticas. (estudiar)
My brother _____ math. (study)

This type of test item measures grammatical knowledge only. Students do not need to read the sentence nor to understand the meaning in order to answer; they only need to find the subject and match it to the correct verb ending. A sentence of nonsense words would test the same point.
Example: Mi glapo _____ las buras. (devar)

Some newer tests that are labeled "communicative," test comprehension but, based on commonly accepted definitions of communicative competence, do not test communication. Here is an example:

2 Select the correct response.
What did you eat for breakfast yesterday?
a. Yes, I had breakfast yesterday.
b. I ate spaghetti for supper.
c. I had bacon and eggs.

This type of test item measures comprehension, but not communication. Paulston and Selekman (1), for example, distinuguish four levels of classroom language use: mechanical, meaningful, communicative and interactive. According to these levels, this test item has meaningful verbal context but not realistic student-centered communicative context: Most of the students probably did not eat breakfast yesterday unless it was Sunday. For many students, therefore, this test item is little different from the first example provided. While comprehension is a pre-requisite for communication and is an important language component that should be tested, these kinds of test items clearly measure something different than real communication.

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Sacco (2) reminds us that test makers need to construct tests that reflect what is taught. If we teach for creative and communicative use of the language, we should, therefore, use creative and communicative tests. Students usually value communicative activities and participate willingly, but when the tests focus solely on grammar items, we are not testing what we teach and students may not do as well as we would expect on the test. What is needed is not more drill in class, but rather different kinds of tests.

Defining creative and communicative tests

What kinds of tests are creative and communicative? Schulz and Bartz (3) give some conditions necessary for developing communicative competence:

1 authentic, meaningful life situations
2 motivation
3 freedom to use the language
4 freedom to create and experiment linguistically
5 a supportive classroom environment without fear of ridicule
6 reward for the content rather than criticism of errors

A creative test is one that allows students an opportunity to give a divergent answer, that is, to use language of their choice and to respond as they think best, rather than being forced to choose an answer pre-selected by someone else. Like comprehension, provision for student creativity in the use of language is a pre-requisite for a test that measures communication.

Additionally, a communicative test is one that has for the students both meaningful language and meaningful contexts. Example 1 above has neither. The students do not have to understand the meaning of the language in order to answer: As pointed out, a sentence with nonsense words would test the same point. Neither do students have to understand the context: A student who is an only child can answer in Example 1. Example 2 above involves meaningful use of language but does not have a communicative context.

Ideally a communicative test uses the same mode as a similar real communicative situation would use. Oral tests would be preferred, for example, to test students' proficiency in conversing about the weather or their families, in asking a stranger for information, or for talking on the telephone. For the classroom teacher who has 30 or more students per class and 150 students or more a day, however, such tests are necessarily limited by the time available. Paper and pencil tests will have to be used to fill the gap between the once-a-quarter oral tests.

How well do typical kinds of written test items measure communication? Because each teacher teaches slightly different content and because students differ from school to school and from

year to year, it is very unlikely that the commercial tests that accompany the textbook will be truly communicative tests. While these tests may be satisfactory to measure student progress in some aspects of language learning, they will probably not measure student progress in reaching communicative proficiency.

Oller (4) makes a case for the cloze test as a global measure of learner proficiency in a second language, that is, a test that measures the basic knowledge of language and that correlates well with scores on other kinds of language tests. Cloze tests, however, pose several problems for the classroom teacher. A cloze test consists of a paragraph with an intact first and last sentence, but with every nth word deleted from the sentences between (every seventh word, for example) and replaced by blank spaces for the student to fill in. One problem for teachers of beginning level language (especially in elementary-secondary classes) is that students have seldom mastered enough vocabulary nor have they had enough practice in reading to warrant this kind of test. A test with as few as ten deletions would have a paragraph of approximately 100 words. While 100 words used in a conversational give-and-take format would be within most beginning students' language limitations, a 100 word paragraph probably would not. Another problem is the face validity of a cloze test. Under research conditions these tests may be quite efficient, but in a classroom, students might have a difficult time accepting the idea that a few words filled in a few blanks would accurately measure their progress. While such global tests may be useful for research, the classroom teacher should plan tests that focus on more specific competencies.

The multiple-choice format is also a favorite format of researchers, but although they are easy to grade, they take more time to prepare than is usually available for the classroom teacher. Preparing new multiple-choice tests may be too time consuming for the teacher who has six or more classes and three or more preparations a day. Additionally, since multiple-choice items seldom allow students freedom in using language that is personally meaningful to them, they are not really a good choice of format for communicative tests. One extremely important component of communication is the freedom to be creative in one's choice of language and in the application of language to extralinguistic contexts, that is, to apply language to specific situations. Multiple-choice answers are convergent; they almost always demand one specific correct answer. Creativity, on the other hand, implies the opportunity to be divergent, to know that there is more than one possible answer and to select one or more answers from those that are possible. Nevertheless, since multiple-choice items are very useful statistically and may be used to test comprehension, the classroom teacher may want to use them for reasons other than testing communication.

True-false items, convergent fill-in-the-blank items, and labeling pictures when only one answer is possible, are other examples of tests that may measure comprehension but usually do not measure communication.

Essay tests are easy to prepare and allow students freedom to express their own ideas, but they are often difficult to score and time consuming to grade. Additionally, beginning level students usually do not have sufficient vocabulary and syntax control to write essays.

In order to test what is taught, creative and communicative test formats are needed that are reasonably easy to prepare and that are not excessively time consuming to score and grade. There are, however, additional factors that teachers might want to consider in designing creative and communicative tests. Several of these considerations are presented in the following sections.

Grading creative and communicative tests

In making out any type of test that purports to measure comprehension, creativity, or communcation, the teacher should decide in advance what kind of credit (if any) and how much credit will be given for linguistically correct answers. Should two grades be given, one for "grammar" and one for "content"? Should a certain percent of the test grade be designated as "linguistic" achievement and a certain percent as "communicative" achievement? Should bonus points or extra credit be given? Should a single test serve as both a measure of communicative competence and as a measure of linguistic competence? Valette and Linder indicate that "Communication tests do not lend themselves to easy grading, and as such, pose a problem for the teacher: if he or she chooses not to test communication skills at all, the students will never believe that communication is an important skill, and will not attempt to develop it" (5). They point out, however, that if the teacher chooses to give communicative tests but grades them like grammar tests, the results will probably not be a measure of communication. What, then, are some suggestions for grading communication?

Two options for grading communicative tests that provide the ease in grading needed by the busy classroom teacher are Idea-based grading and Quality-based grading.

1) Idea-based grading. The teacher asks the question, "Does the student communciate an idea in this answer?" If so, the teacher may award a communication point to the student for that answer; if not, no credit is given. (If more than one idea is communicated by the student as a part of the answer, the teacher may want to award a point for each idea, especially if the teacher's goal is to encourage fluency, expanded answers or risk-taking by the student.)

2) Quality-based grading. Using a simplified scale, the teacher rewards the quality of the communication. Before preparing a test that is to be quality graded, the teacher needs to decide what communicative skills will be measured: Accuracy and precision? Quantity and fluency? Creativity? Complexity? For example, on a scale to measure quantity or fluency, no points are

awarded for failure to communicate, one point is awarded for "broken" language that would communicate a relevant idea albeit imperfectly, two points are awarded for a well worded but limited answer that communicates a relevant idea, and three points are awarded for a relevant, well worded, and expanded answer. On a scale to measure creativity, two points are awarded for a well worded but common answer and three points for a well-worded answer that is also unusual or creative. While for classroom purposes, it is usually better to select one scale at a time, it is also possible to combine two qualities (but including more than two makes the grading complicated and difficult). To reward both fluency and creativity, the scale might indicate that two points are awarded for a well worded answer that is either a common answer or a limited answer, and three points are awarded for a well worded answer that is either expanded or creative.

Any test is easier to grade when grading guidelines have been established in advance. The following section looks at several other factors that should be considered before preparing the communicative test.

Preparing creative and communicative tests

Keeping in mind several basic considerations may help the busy teacher to prepare creative and communicative tests. One of the most important considerations in preparing a test is knowing what is taught so that one may test accordingly. Having and knowing the goals and objectives of the course, the unit, and the specific lesson provides a necessary framework. Having and executing well-planned lessons provides both the student and teacher with the specific content and concepts that the test will cover. For a successful test, the test expectations of both students and teachers must be congruent. When both the teacher and the students can define what it is that is being taught, the test is easier for teachers to prepare and for students to take, and the decisions that are made by the teacher based upon the students' test results are more accurate.

Second, it is usually easier to rewrite the tests that accompany the textbook than to start from scratch. There are often good test items included on these tests, but because they are written for a broad cross-section of students in geographical distribution, age and life-style, they will be impersonal and lack meaning for many students. Because the teacher knows the students in his or her classes, however, these tests can be often be personalized without the necessity of writing an entirely new test. It is important, therefore, for teachers to be aware of their students' characteristics, preferences, and idiosyncracies.

Third, a general rule should be that students should do more work in answering than the teacher does in grading. A well-planned grading scale is necessary, of course, but it is also important to have specific directions and limited formats that guide the students into giving answers that can be easily graded.

DeSelms' restrictions on creativity might also apply to communication in general: "Creativity is not an 'anything goes' operation. The process is defined by a framework with rules. The play of the imagination works within that framework, for novelty without utility is not creative; it is crazy. Thus, creative production is partially governed by knowledge of the material being used. The teacher must serve as a guide to help students observe, think, and handle bits of information in creative ways within the rules of the language" (6). The teacher must provide a test framework within which creativity and communication may occur within acceptable limits.

Fourth, the teacher who is well prepared will find it easier to prepare new tests. The teacher who keeps a picture file, for example, will find it easier to prepare creative and communicative tests, since using visuals can provide the specificity of a short-answer test while allowing creative and diverse answers by the students. Additionally, the teacher who keeps a file of examples of various test items and formats will have ideas handy when he or she lacks the time to plan something completely new.

In the next section, therefore, some examples are provided for the teacher's file of creative and communicative test items.

Examples of creative and communicative test items

The following creative and communicative test items do not necessarily meet all the qualifications listed above for communicative conditions. Several years ago Schulz and Bartz noted that the "development of valid tests of communicative competence that can be administered and reliably scored in a classroom context is still in the stages of infancy" (7). The situation is little better today. These examples, therefore, are provided only as suggestions that other teachers may use, change, or improve or build upon. Here, then, are our suggestions.

Group A: Improving on the basics

1. Multiple choice fill-in-the-blank. First select the phrase that most correctly answers the question and then fill in the blank to make the answer accurate.

What did you have for lunch yesterday?

a. I studied ...
b. You had ...
c. I ate ...

Test items such as these combine ease of grading with a chance for the student to contribute his or her own unique and meaningful answer.

2. Multiple-choice multiple-choice: Pick out four answers from the 10 provided:

I read ... (novels, tomatos, comic books, t-shirts, magazines, bicycles, flowers, newspapers, cereal boxes, cats, ...)

These items also allow student individuality and creativity. The list of answers should include four or five correct answers, one or two correct but "funny" answers and several obviously wrong answers. In addition, provision can be made for students to write in their own answers.

3. Fill-in-the-blank fill-in-the-blank: Make logical sentences by filling in both blanks in each sentence.

I am _____ because _____
I want to ____ because _____

Examples of answers: I am tall because my father is tall / I am rich because I work. I want to play basketball because my friends play basketball / I want to eat because I don't eat breakfast and I'm hungry.

B. Personalized textbook questions.

1. Personalized answers. The textbook test gives the following directions:

Respond, following the model.
(Picture of tennis game is provided)
Model: You like to study, don't you?
Yes, and I like to play tennis also.

For students who do not like to study or who do not like to play tennis, this is not a communicative item. Some students, therefore, will have trouble answering it because, to them, it doesn't make sense. The teacher can make this more communicative by asking the student to write "True" or "False" after the item. The teacher may also choose to delete the phrase "following the model" in order to allow the students to answer the question more meaningfully.

2. Selected answers. The textbook test asks the students to answer four questions such as "Do you like to travel?" saying that "you don't like" the activity mentioned. Since most students today like to travel, this section needs to be modified to be communicative. The teacher might provide eight questions instead of four with directions to the student to select the four that he or she likes the least saying that "you don't like" that activity and indicating "Yes" for those activities that he or she likes.

3. Directed monologs. The textbook test gives dehydrated sentences and asks the students to write complete sentences using the correct form of the adjective: Anita / simpático. The teacher may test the same grammar point more communicatively by asking students to "describe your Spanish teacher" or to "describe the President."

C. Providing a realistic context.

The textbook test asks students to "complete each sentence with the appropriate form of the subjunctive" and provides an infinitive in parentheses. Here are examples of exercises that may be substituted for such test exercises in order to provide more realistic situations:

1. Personalized transformation. Tell which of the following you want to happen and which you don't want to happen. (This test was given in December.)

Model: Santa Claus comes to my house.
I want Santa Claus to come to my house.

My family travels during vacation. My friends call me on the phone at Christmastime. The class sings Christmas songs.

2. Selected sentence builders. Your friends have lots of suggestions for activities during vacation. Choose four of these suggestions and write complete sentences. (Six to eight suggestions are provided.) Decide which friend might have recommended that activity and put the names of your friends where you see XXX.

Model: XXX / want / watch / television
David wants me to watch television.

XXX / prefer / listen / radio; XXX / hope / sing / Christmas songs; XXX / requests / buy / present

3. Selected directed monologs. What do you want other people to do? Write sentences telling what you want five of the following people to do. (About eight are given.)

Model: my friends
I want my friends to come to my house.
my mother / my brother / my teacher / my dog / my...

D. Using visuals (8).

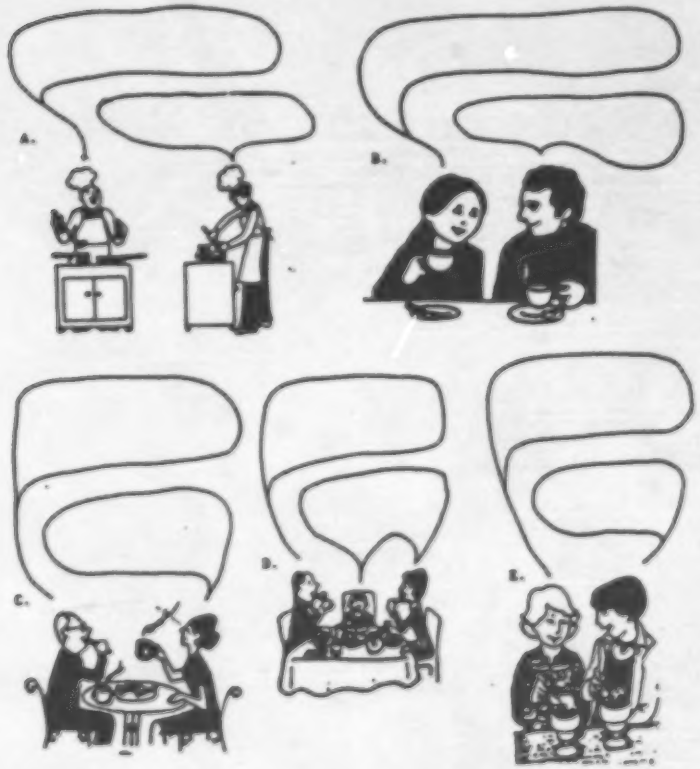
1. Recycled visuals. Figure 1 shows how visuals from various textbook chapters may be reused. None of the eight pictures are from the chapter in which Spanish stem-changing verbs are tested. Nevertheless, they provide the context for asking questions that may be answered by using a stem-changing verb. Some of the divergent and creative student answers for number 6, "Why is John sad?" included: "He wants an A," "He is sad because he wants an A on the test." "He is thinking about a better grade," "He prefers good grades." "He is sad because he doesn't understand the test." "He is sad because he doesn't remember the verbs." "He is sad because the teacher returned the exam." "He doesn't want a bad grade." "He prefers another grade." "He prefers an A." "He wants an A but he has a C." "He wants good grades." "He is sad because he receives a bad grade."

2. Captioning. Figure 2 shows illustrations from various chapters for which students are asked to supply captions. The captions were to include Spanish stem-changing verbs. Some of the creative answers for caption set E, for example, included the

Figure 1. Recycled visuals.

STEM-CHANGING VERBS
1. Answer these questions. Use a stem-changing verb in your answer.
1. ¿Qué hace Cecilia?
2. ¿Qué tiempo hace?
3. ¿Qué hace el gato?
4. ¿Qué hacen los chicos?
5. ¿Cómo está María?
6. ¿Por qué está triste Juan?
7. ¿Qué hace la azafata?
8. ¿Qué precio tiene el coche?

Figure 2. Captioning.



following: a) -Do you recommend the ice cream? -Yes, I recommend it because I like ice cream. b) -Do you want ice cream, John? -No, I don't like it. c) -I prefer chocolate ice cream. What do you prefer? -I prefer chocolate ice cream also. d) -Are you asking for the check? -No, you are asking for it. e) -How much does the ice cream cost? -The ice cream costs 16 pesos. f) -Is the ice cream good? -No, it's not good. I prefer churros. g) -Are you ordering orange juice or ice cream? -I'm not ordering orange juice but I like pineapple juice. h) -What are you serving? -I'm serving ice cream. i) -Do you want more ice cream? -No, I don't want much ice cream. j) -Are you ordering more ice cream? -Yes, I'm asking for more ice cream. I like it alot! k) -Does he serve good ice cream? -Yes, he serves very good ice cream. l) -Do you want my ice cream? -No, I don't want your ice cream.

Captioning can also be used to test literature. One third-year class reads a version of Lazarillo that is illustrated with black and white sketches. The test consists of eight of these sketches with balloons drawn above the figures. The students must decide waht the characters in the sketches were saying to each other or what they might have said to each other.

3. Student-produced visuals. Figure 3 shows an example of a test in which students are asked to use vocabulary items in a sentence and then to illustrate the sentence.

Some of the drawings (reduced in size) are shown in Figure 4. To show that they understood the word "bigger than," they used people (A), animals (B), guitars (C), busses and cars (D), school and church (E), school and home (F), houses (G), and numerous other objects.

To illustrate "under" or "underneath," students put many different things under tables: people (H), many different animals (I), plants (J), and stereos (K). They also put animals under beds (L), windows (M), and boxes (N). Some wrong answers are shown by sketches of animals in a bag (O) and behind a chair (P).

Illustrations of the verb "to think" showed girls thinking about boys (R), boys thinking about girls (S), and students thinking of each other (T). They also thought about school (U), travel (V), animals (W), food (X), and sports (Y). Some just thought (Z).

The first time such a test is given, students will complain that they can't draw, but after assurances from the teacher that their artwork itself won't be graded, they comply. After seeing each other's drawings, however, they will cheerfully produce imaginative and humorous drawings (Figure 4, Q) on future tests. They will, in fact, include drawings on tests that don't ask for them!

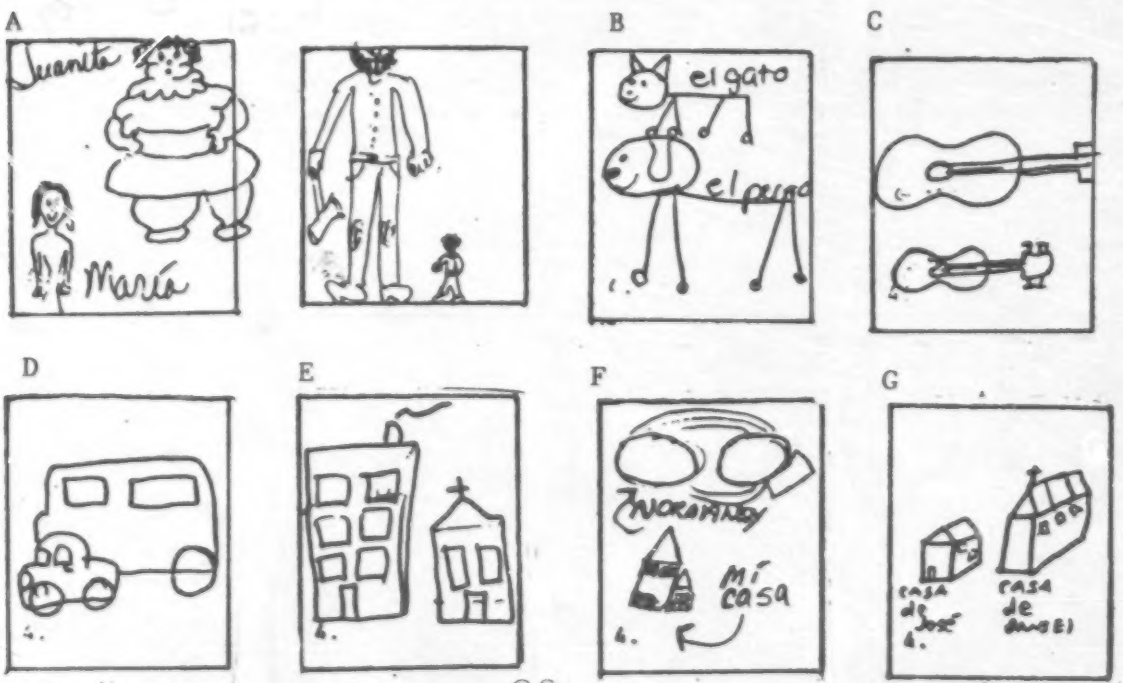
Because tests such as these focus on real communication, teachers are more likely to forget (or not to notice at all) the minor linguistic errors and concentrate on the quality of the students'

Figure 3. Student-produced visuals.

G. Draw or sketch a picture and write a sentence to show the meaning of each of the following words:

1. debajo de _____
_____
2. más alto que _____
_____
3. tercer _____
_____
4. más grande que _____
_____
5. mejor _____
_____
6. pensar (in any form) _____
_____

Figure 4. Student drawings.



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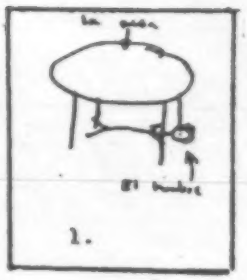

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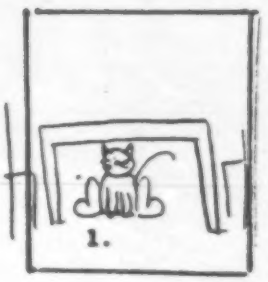

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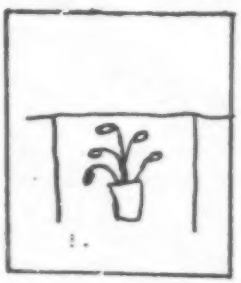

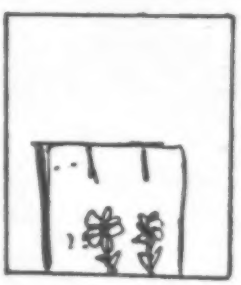

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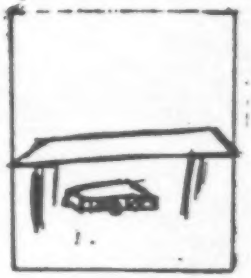

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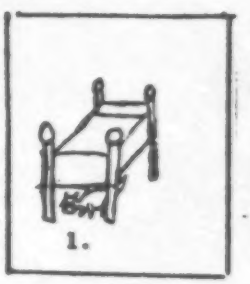

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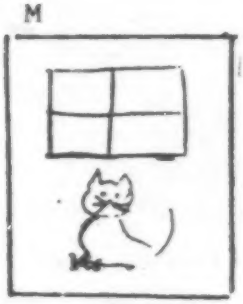

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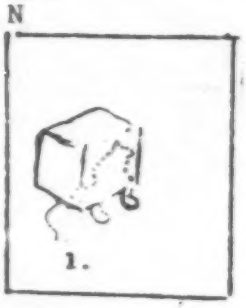

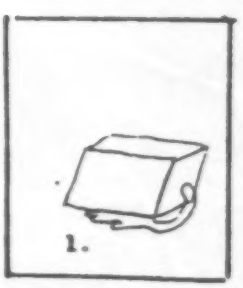

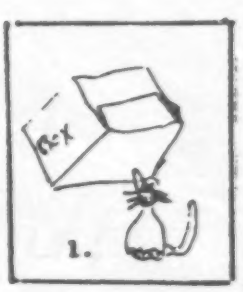

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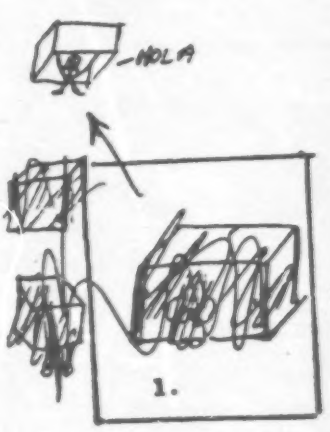

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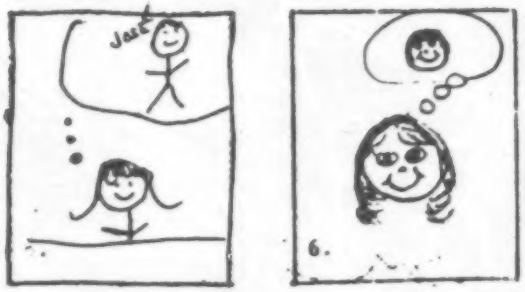

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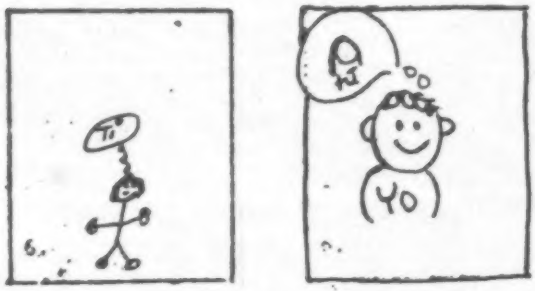

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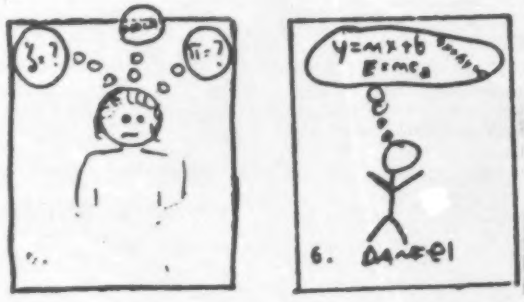

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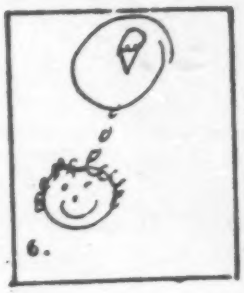

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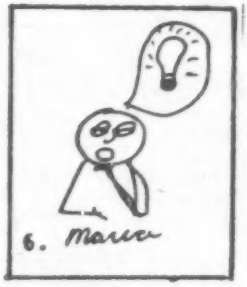

communicative efforts, and this in turn encourages the students to produce even more creative answers. In so doing, of course, students are using more language in more contexts, which is one goal of teaching for communication.

Conclusion

Teachers who teach creatively and communicatively should test creatively and communicatively. Preparing communicative tests is no more time-consuming than preparing traditional tests, and teachers who hate to grade tests will find that grading communicative tests is, if not fun, at least not boring. The personalities of the quiet students often shine through such tests, and the teacher gets to know the thoughts, dreams, hopes and desires of the students. Communicative tests elicit real communication, and that is our goal, isn't it?

Notes

1 Christina Bratt Paulston and Howard R. Selekman, "Interaction Activities in the Foreign Language Classroom, or How to Grow a Tulip-Rose," Foreign Language Annals 9 (1976), pp. 248-254.

2 Steven J. Sacco, "The 'Nuts and Bolts' of Test Construction," The OMLTA Yearbook 1982, (ERIC: ED 216 534), pp. 43-54.

3 Renate A. Schulz and Walter H. Bartz, "Free to Communicate," Perspective: A New Freedom, ACTFL Foreign Language Education Series 7, ed. Gilbert A. Jarvis (Skokie, IL: National Textbook Company, 1975), p. 89.

4 John W. Oller, Jr., Language Tests at School: A Pragmatic Approach, London: Longman 1979.

5 Rebecca M. Valette and Cathy Linder, "Measuring the variables and testing the outcomes," Building on Experience-Building for Success, ACTFL Foreign Language Education Series 10, ed. June K. Phillips (Skokie, IL: National Textbook Company, 1979), p. 220.

6 Carolann DeSelms, "Creative Play in Language Learning," The OMLTA Yearbook 1982, (ERIC: ED 216 534): p. 14.

7 Schulz and Bartz, op cit, p. 81.

8 The illustrations are from Churros y Chocolate and Plazas y Paisajes, used by permission of Scott, Foresman and Company, 1900 E. Lake Ave., Glenview, IL 60025.